DOCUMENT RESUME

ED 355 449 CE 063 386

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TITLE Employment Preparation. Module 5. Commercial Art. Instructor's Guide.
INSTITUTION Missouri Univ., Columbia. Instructional Materials Lab.
SPONS AGENCY Missouri State Dept. of Elementary and Secondary Education, Jefferson City. Div. of Vocational and Adult Education.
PUB DATE 92
NOTE 101p.; For related documents, see CE 063 382-385.
AVAILABLE FROM Instructional Materials Laboratory, 8 London Hall, University of Missouri-Columbia, Columbia, MO 65211 (order no 70-8205-1: $9.80).
PUB TYPE Guides - Classroom Use - Teaching Guides (For Teacher) (052)

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS Art Education; Career Education; *Commercial Art; Competency Based Education; Education Work Relationship; *Employment Interviews; *Employment Potential; Graphic Arts; Individual Development; Instructional Materials; *Job Search Methods; Layout (Publications); Learning Activities; Learning Modules; Photography; Postsecondary Education; Printing; Publications; *Resumes (Personal); School Choice; Secondary Education; State Curriculum Guides; Tests; Units of Study

ABSTRACT

This module is the fifth of five in the Commercial Art series. The curriculum guide is designed for competency-based teaching and testing. Within this module on employment preparation are five instructional units. A cross-reference table reveals how the instructional components of the module relate to Missouri competencies. Each unit includes some or all of the following components: unit and specific objectives; table of contents; reference list; notes to the instructor; information sheets in outline form; transparency masters; handouts; assignment sheets; job sheets; and unit test with answer key. Unit topics are as follows: finding a school, finding and keeping a job, growing and improving, resume and cover letter development, and the job interview. (YLB)

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70-8205-I
Instructor Guide

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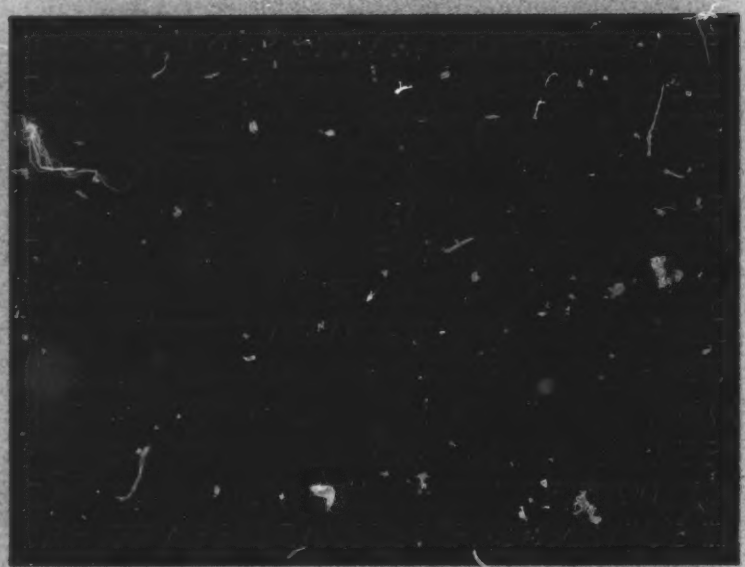
IMI

Employment Preparation

Commercial Art

MODULE FIVE



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Modules in this IML Commercial Art series

1: *Fundamentals of Commercial Art* by Diane Davis and Christine Tadrick

2: *Layout and Design* by Tom Benke, Jim Scott and LaVerne Wollerman

3: *Illustration* by Tom Benke, Richard Evans and Bob Morris

4: *Computer Graphics* (tests to accompany MAVCC's *Desktop Publishing;* IML terms glossary)

5: *Employment Preparation* by LaVerne Wollerman

The activity which is the subject of this report was supported in whole or in part by funds from the Department of Elementary and Secondary Education, Division of Vocational and Adult Education. However, the opinions expressed herein do not necessarily reflect the position or policies of the Missouri Department of Elementary and Secondary Education or the Division of Vocational and Adult Education, and no official endorsement should be inferred.

COMMERCIAL ART

Module 5: Employment Preparation

by

LaVerne Wollerman

Instructional Materials Laboratory
8 London Hall
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1992

Instructor's Guide
Catalog No. 70-8205-I

FOREWORD

We are indebted to the teachers and administrators who provide their time, efforts and professionalism to develop curriculum for trade, technical and industrial education programs. This Commercial Art guide is no exception. Committee members worked hard over several years' time in advisory, writing, technical consultation and field-test capacities.

To take full advantage of excellent materials already in existence, Module 4: Computer Graphics is keyed to the Desktop Publishing guide developed in 1990 by the Mid-America Vocational Curriculum Consortium. (Copies of it are available from IML or from MAVCC directly at 800/654-3988.) Module 4: Computer Graphics includes tests that are easily used with scanable answer sheets and an alphabetized glossary containing terms and definitions from Modules 1-3 and 5.

This Commercial Art guide is designed to be totally integrated with the Vocational Instructional Management System. It is hoped that all guides produced under our supervision will help classroom teachers manage instruction. A curriculum guide is more than a resource--it is an integral part of the management system. Rather than impeding instruction, it should guide and facilitate instruction.

This guide's format is set up for competency-based teaching and testing. Unit tests evaluate specific competencies and can be used with the Vocational Administrative Management System (VAMS). Information sheets, transparency masters, assignment sheets, job sheets and test items are keyed to specific competencies. A cross-reference table has been included with each module to identify quickly the parts of the curriculum that relate to specific competencies.

Although this guide may be a new format for some teachers, we are confident that, when used as designed, time spent by teachers and students will become more productive. Any future curriculum modifications will begin with this guide. The commercial art field is undergoing constant and considerable change. We will periodically evaluate the need to update this guide on a module-by-module basis. Your suggestions regarding areas for improvement are both encouraged and appreciated.

Carrie Haner, supervisor
Industrial Education
Department of Elementary and Secondary Education

Charles "Chuck" Waibel, director
Industrial Education
Department of Elementary and Secondary Education

ACKNOWLEDGMENTS

This Commercial Art guide represents a continuing commitment to Missouri's Vocational Instructional Management System (VIMS). The guide has been keyed to the Commercial Art competency profile developed by industry and education professionals in the state.

When searching for current materials to adopt or utilize in the guide's development, we found the Desktop Publishing guide from the Mid-America Vocational Curriculum Consortium (MAVCC), of which Missouri is a member. This MAVCC guide, therefore, has been referenced to for the bulk of Module 4: Computer Graphics. The IML-developed portion includes tests that are easily used with scanable answer sheets and an alphabetized glossary containing terms and definitions from Modules 1-3 and 5. A debt of thanks is owed to the entire MAVCC organization for the research and development of the Desktop Publishing guide.

These industry representatives and educators contributed to the guide as writers and members of the advisory committee.

Tom Benke, Nichols Career Center, Jefferson City
Richard Evans, South County Technical School, St. Louis
Robert Morris, Penn Valley Community College, Kansas City
Jim Scott, Graff Career Center, Springfield
Christine Tadrick, Parkway North High School, Creve Coeur
LaVerne Wollerman, Joe Herndon Area Vocational Technical School, Raytown
Charles Waibel, Judith Moore and Carrie Haner, Division of Vocational & Adult Education, Department of Elementary and Secondary Education, Jefferson City

Educators who field-tested the guide in the classroom include the following.

Jim Brock, Joe Herndon Area Vocational Technical School, Raytown
David Eichholz, North County Technical School, Florissant
James Gormley, St. Louis Community College-Florissant Valley
Michaela Hecht, Westport Sr. High School, Kansas City
Neil Nulton, Gibson Vo-Tech, Reeds Spring
Tom Benke, Nichols Career Center, Jefferson City
Richard Evans, South County Technical School, St. Louis
Robert Morris, Penn Valley Community College, Kansas City
Jim Scott, Graff Career Center, Springfield

Support and contributions of IML staff members were instrumental to this module's development.

Harley Schlichting, director
Amon Herd, associate director
Phyllis Miller and Dan Stapleton, assistant directors
Diane Davis, editor
Sharon Dyer, graphic designer
Lori Holliday, word processor III

COMPETÉNCIES ADDRESSED IN THIS GUIDE AND THEIR LOCATION (BY MODULE)

NOTES: M1 = Module 1, M2 = Module 2, M3 = Module 3, etc.
= tasks deleted in 1990
** = competencies addressed in the Missouri VICA Curriculum Guide

M1	M2	M3	M4	M5	Competencies
A. Safe Use of Art Tools and Materials/Equipment					
X					1. Demonstrate proper uses of T-square
X					2. Demonstrate proper uses of triangles
X					3. Demonstrate proper uses of drafting knives
X					4. Demonstrate proper uses of scissors
X	X				5. Demonstrate proper uses of tech pens
X	X				6. Demonstrate proper uses of sharpeners
X	X				7. Demonstrate proper uses of pencils
X	X				8. Demonstrate proper uses of erasers
X					9. Demonstrate proper uses of tapes
X	X				10. Demonstrate proper uses of paper
X					11. Demonstrate proper uses of fixatives
					12. #
X	X				13. Demonstrate proper uses of markers
X	X				14. Demonstrate proper uses of ink
X	X				15. Demonstrate proper uses of paint
X					16. Demonstrate proper uses of individually selected materials
X					17. Demonstrate proper use of individually selected equipment
X					18. Demonstrate proper use of individually selected camera
B. #					
C. #					
D. Fundamentals of Design					
	X				1. Design logo
	X				2. Design business card
	X				3. Design letterhead
					4. #
	X				5. Produce line drawings
					6. #
E. Advanced Design					
	X				1. Develop freelance production art for business/industry

M1	M2	M3	M4	M5	Competencies
	X				2. Produce art for in-school production
	X				3. Produce display/bulletin boards
	X			X	4. Produce commercial art/advertising design self-promotion
F. Specialty Design					
	X				1. Prepare rough layouts
	X				2. Prepare full-color comprehensive layouts
	X				3. Prepare book cover designs
	X				4. Prepare magazine advertisements
	X		X		5. Prepare multi-page programs
	X		X		6. Prepare flyers
	X				7. Prepare posters
	X				8. Prepare repeat design (i.e. wallpaper)
	X				9. Prepare T-shirt designs
	X				10. Prepare black-and-white illustrations
	X				11. Prepare point-of-purchase/billboard signs
G. Production/Camera-Ready Art					
	X				1. Identify planning methods
X					2. Produce keyline art
X					3. Produce overlay art
X					4. Produce mechanical color separation
X					5. Produce pasteup with type/photos
X					6. Produce screen tint art
X					7. Produce printer specs
X					8. Crop and scale photos
H. Fundamentals of Perspective					
		X			1. Identify/illustrate one-point perspective
		X			2. Identify/illustrate two-point perspective
		X			3. Identify/illustrate multi-point perspective
I. Fundamentals of Illustration					
		X			1. Produce story illustration creation
		X			2. Produce enlarged product illustration

M1	M2	M3	M4	M5	Competencies
		X			3. Produce technical cross-section illustration
J. #					
K. Cartooning					
		X			1. Create a character
		X			2. Produce one-frame/strip cartoon
					3. #
L. Working with Printer/Client					
				X	1. Demonstrate proper use of vocabulary
X					2. Illustrate key symbols/signs
	X				3. Identify production planning and related costs
M. #					
N. Jobs in Graphic Production Art					
				X	1. Identify methods of finding a job
				X	2. Identify methods of finding a school
				X	3. Identify methods of keeping a job
				X	4. Identify methods of growing/improving
O. Preparation of Personal Portfolio					
				X	1. Identify and select materials
				X	2. Prepare presentation
				X	3. Prepare for job interview
				X	4. Prepare resume
P. Leadership Competencies**					
					1. Demonstrate an understanding of VICA, its structure and activities
					2. Demonstrate an understanding of one's personal values
					3. Perform tasks related to effective personal management skills
					4. Demonstrate interpersonal skills
					5. Demonstrate etiquette and courtesy
					6. Demonstrate effectiveness in oral and written communication
					7. Develop and maintain code of professional ethics
					8. Maintain good professional appearance
					9. Perform basic tasks related to securing and terminating employment

M1	M2	M3	M4	M5	Competencies
					10. Perform basic parliamentary procedures in group meeting
Q. Pen Work					
		X			1. Demonstrate handlettering
		X			2. Produce calligraphy
		X			3. Produce ruled forms
		X			4. Produce spot illustration
R. Fundamentals of Type					
X			X		1. Identify type styles and structure
X			X		2. Identify methods of copyfitting, mark-up and proofreading
S. Computer Graphics					
			X		1. Identify hardware and basic functions/operations
			X		2. Identify software programs and uses

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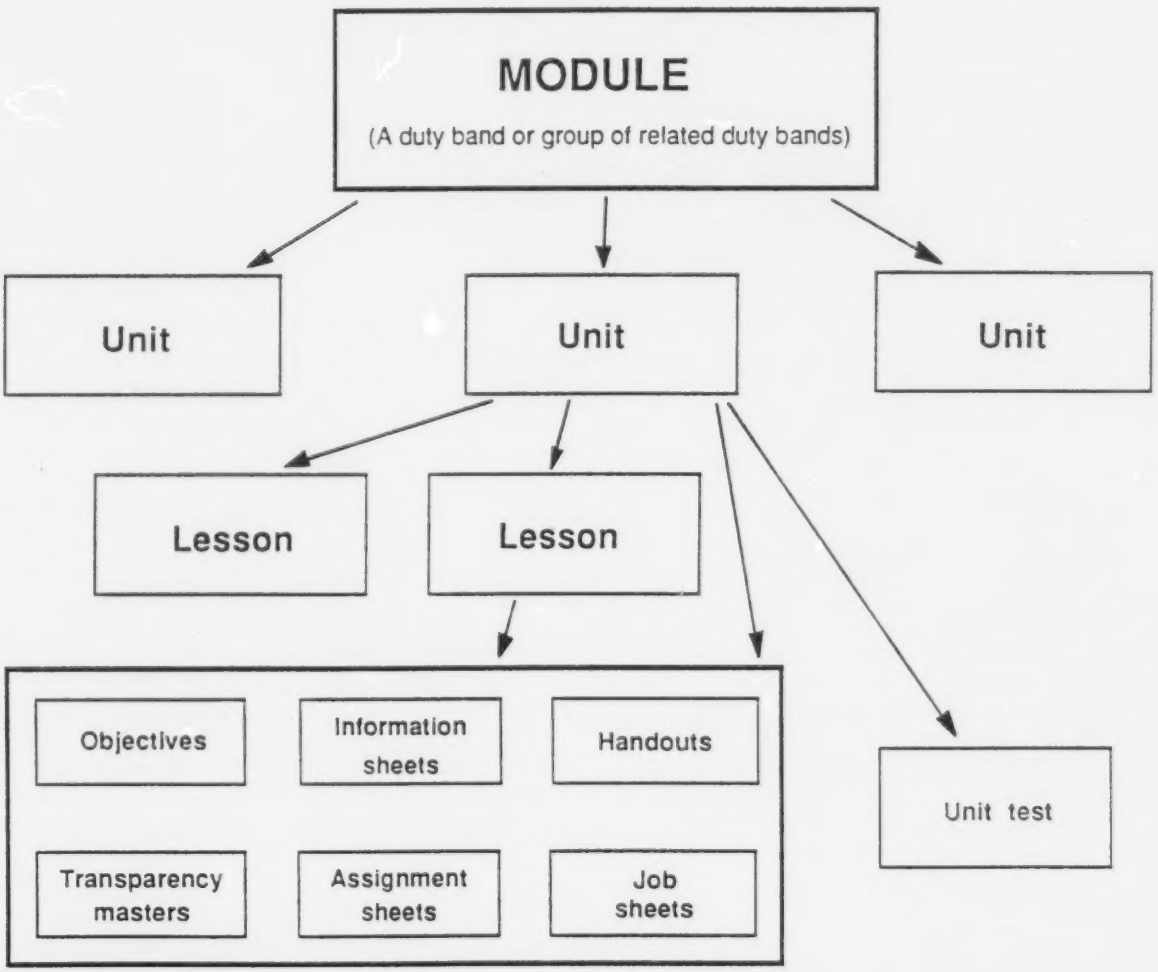
HOW TO USE THIS PUBLICATION

GUIDE COMPONENTS

Units of instruction

This Commercial Art guide contains five modules of instruction. Within the modules are instructional units including some or all of the following components: performance objectives, information sheets, transparency masters, handouts, assignment sheets, job sheets and a unit test. Special instructions on audiovisuals, supplies, etc. are included in the Notes to the Instructor section near the beginning of each unit.



Competency profile

On the Missouri competency profile, tasks are divided into general subject areas, or duty bands, which are identified by a capital letter. Under each duty band are related tasks (competencies), which are identified by an Arabic numeral. To evaluate the student on performance of the competencies, a 3-2-1-N grading system is used, where:

3 = **Mastery** - can work independently with no supervision
2 = **Requires supervision** - can perform job completely with limited supervision
1 = **Not mastered** - requires instruction and close supervision
N = **No exposure** - no experience or knowledge in this area

Cross-reference table (color-coded white)

Once the numbering system is understood, this table quickly reveals how the instructional components of the module relate to Missouri competencies. On the competency profile, tasks are divided into general subject areas, or duty bands, which are identified by a capital letter. Under each duty band are related tasks (competencies), which are identified by an Arabic numeral.

On the cross-reference table, unit numbers are shown by Roman numerals (I, II, III, etc.). Lessons within a unit are shown with Arabic numerals. Therefore, the first objective in Lesson 1 is numbered 1.1, the second is 1.2, and so on. Other components of the module (transparencies, handouts, assignment sheets and job sheets) also use this numbering system. By using the cross-reference table, the instructor can determine quickly which test questions or job sheets are needed to evaluate a particular competency.

Objectives (color-coded white)

Each unit is based on performance objectives which state the measurable unit and specific behavioral or performance objectives that students are expected to achieve. Since the objectives of the unit provide direction for the teaching-learning process, it is important for the teacher and students to have a common understanding of the objectives' intent. Teachers should feel free to add/adapt objectives which will fit the material to student and community needs. Supporting material will, of course, need to be added for any new objectives.

Table of contents, references, notes to the instructor (color-coded pink)

These pages have been coded pink for instructor use only. The reference section lists materials used as sources in developing the material. Special instructions on audiovisuals, supplies, etc. are included in the Notes to the Instructor section.

Information sheets (green)

Presented in outline form for clarity, these pages provide content essential for meeting the cognitive (knowledge) objectives in the unit. Students should study the information sheets before class discussion or completion of assignment sheets. **CAUTION** statements indicate possible equipment damage, while **WARNING** statements recommend procedures to avoid bodily injury. Handouts and transparency masters have been keyed in the information sheets for instructional use.

Transparency masters (white)

Transparencies provide information by visually reinforcing or clarifying ideas presented in the information sheets. They are effective when identification is necessary and direct the class's attention to the topic of discussion. Transparencies should be left on the screen only when topics shown are under discussion, however.

Handouts (white)

A handout is used whenever more detailed information is needed than can be presented in a transparency. Handouts give the students additional information that can be kept with class notes or student references.

Assignment sheets (tan/gray)

Assignment sheets furnish paper-and-pencil practice to develop the knowledge necessary as a prerequisite to skill development. They can be given to students for class completion or used as homework assignments. Answer sheets (color-coded pink) can be used by the student or instructor to check progress.

Job sheets (blue)

These evaluation instruments are provided for two purposes: to outline steps of procedure and to check student performance mastery. Job sheets begin with a list of tools and materials needed for the activity. Job sheets furnish potential employers with a picture of skills being taught and performance which might be reasonably expected from a vocational student. The spaces to the right of the page on a job sheet assist the instructor in evaluating a student on a particular activity. This 3-2-1-N grading system is the same as the one used in the competency profile.

Unit test (yellow)

Competency-based tests are designed to help eliminate subjective testing and to improve student evaluation and accountability. Specific competencies and test questions are linked on the answer key. These unit tests have been written to be used with computerized VAMS (Vocational Administrative Management System), utilizing Scantron sheets for computer-recording of test answers.

The unit test may be eliminated if the competency was thoroughly evaluated by job sheets. However, an emphasis should be placed on cognitive as well as performance skills. If the objective or competency will be evaluated by a job sheet, it is often necessary to determine by a written test whether the student understands enough of the material to perform the job sheet.

SUGGESTED ACTIVITIES

The following list of suggested activities may be helpful, especially to the beginning instructor.

1. Provide students with objective sheet and information sheets.
2. Discuss unit and specific objectives.
3. Discuss information sheets, assignment sheets and/or job sheets, lesson-by-lesson.
4. Have students do assignment sheet(s) to satisfactory levels.
5. Give students unit test.
6. After successful completion of the test, have students do job sheet(s).

Students should perform the following activities.

1. Read objective sheet.
2. Study information sheets.
3. Do assignment sheet(s).
4. Take unit test.
5. Do job sheets.

PACKAGING

This Commercial Art guide has been packaged with the entire class in mind. A complete instructor's guide contains all five modules. In the student reference, selected portions have been reproduced for student use (objectives page, information sheets, handouts). Student work sheets (assignment sheets, job sheets, unit tests) have been packaged together for student distribution as the instructor deems necessary.

In the student reference, page numbers do not run consecutively because some pages have been removed that appear only in the instructor's guide.

MODULE 5: EMPLOYMENT PREPARATION

CROSS-REFERENCE TABLE OF INSTRUCTIONAL MATERIALS

Compe-tency	Instructional Objective	Transparency Master	Handout	Assignment Sheet	Job Sheet	Test Item	Notes
E4	III 2.5				III 2.1		Also in Mod. 2
L1	IV 2.3-2.4		IV 2.3	IV 2.1		IV 6-8	
L2							In Mod. 1
L3							In Mod. 2
N1	II 1.1-1.3		II 1.1-1.2	II 1.1-1.2		II 1-4, 12	
N2	I 1.1-1.3		I 1.1	I 1.1, 1.2		I 1-9	
N3	II 2.1-2.3	II 2.1				II 5-11	
N4	III 1.1-1.2		III 1.1			III 1-4, 9-10	
O1	III 2.2-2.3				III 2.2	III 11-13, 18	
O2	III 2.1, 2.4, 2.6, 2.7				III 2.1	III 5-8, 14-17, 19-20	
O3	V 1.1-1.5	V 1.1		V 1.1, 1.2		V 1-13	
O4	IV 1.1-1.4			IV 1.1		IV 1-5, 9-11	

MODULE: EMPLOYMENT PREPARATION

UNIT I: FINDING A SCHOOL

UNIT OBJECTIVE

Upon completion of this unit, the student will select appropriate training and education programs. This knowledge will be evidenced by scoring the specified score on the unit test, making request for complete information from at least two appropriate schools and taking the necessary steps of application for admission.

SPECIFIC OBJECTIVES

After completion of the lesson in this unit, the student will be able to:

1.1 Define terms and definitions.

1.2 Discuss college/university selection criteria.

1.3 Identify financial aid resources. (competency N2)

MODULE: EMPLOYMENT PREPARATION

UNIT I: FINDING A SCHOOL

CONTENTS OF THIS UNIT

A. Objective sheet

B. References

C. Notes to the instructor

D. Lesson plan

1. Lesson 1: SCHOOL SELECTION

   a. Information outline

   b. Handout

      HO 1.1: The dollars and cents of financing training

   c. Assignment sheets

      AS 1.1: College planning checklist
      AS 1.2: Art school portfolio

E. Unit test

F. Answers to unit test

REFERENCES

A. Books and pamphlets

1. Fujita, S. Neil. Aim for a Job in Graphic Design/Art. New York: Richards Rosen Press, 1968.

2. Holden, Donald. Art Career Guide. 3rd ed. New York: Watson-Guptill Publications, 1973.

3. Lovejoy, Clarence E. Lovejoy's College Guide. New York: Simon and Schuster, 1970.

4. Schlemmer, Richard M. Handbook of Advertising Art Production. 2nd ed. Englewood Cliffs, NJ: Prentice-Hall, 1976.

5. Decisions! Decisions! Decisions! Raytown, MO: Joe Herndon Area Vocational-Technical School, 1990.

6. Missouri Career Guide. Ed. Margaret Prinzavalli. University of Missouri-Columbia: Career Planning and Placement Center, 1990.

NOTES TO THE INSTRUCTOR

A. Suggested student activities

1. Request complete information from at least two appropriate schools.

2. Apply for admission to at least one school.

MODULE: EMPLOYMENT PREPARATION

UNIT I: FINDING A SCHOOL

LESSON 1: SCHOOL SELECTION

I. **Define terms and definitions.**

A. Accreditation--official approval by regional agencies for maintaining quality standards. Credits from a non-accredited school may not transfer to another college.

B. ACH--achievement testing program used primarily for placement; tests level of knowledge in specific academic subjects

C. ACT--(American College Testing Company) one of the most widely used college entrance exams in the Midwest

D. Advanced placement--high school program of college equivalent course work evaluated by exam at the end of the senior year; used to grant college credit or advanced standing

NOTE: Credit acceptance varies among universities. Students achieving advanced placement usually enroll in an accompanying class.

E. ASSET--on-campus placement test used by many local community colleges

F. CLEP--(College Level Examination Program) testing program for earning credit. A general exam and a variety of subject exams are offered. Individual tests and scores accepted for credit vary among universities.

G. Credit hour--unit of academic credit which represents one hour of class time per week for a full semester. Thus, a three-hour course is one which meets for three hours each week for the term.

H. Degree--title earned for the completion of an academic program. Associate degrees are granted for two-year programs and bachelor degrees for four-year programs. Beyond that, master and doctorate degrees recognize advanced work.

I. Early admission--college admission plan whereby the student applies early in the senior year to a first-choice college and is notified of acceptance, usually by December. If admitted, the applicant agrees to attend that college. (This plan is most useful to students applying to highly competitive institutions.)

J. FAF--(Financial Aid Form) information required by federal agencies, schools and lending institutions to determine financial need

K. FFS--(Family Financial Statement) required by federal agencies, schools and lending institutions to determine financial need

L. Graduate--refers to academic programs beyond the four-year bachelor's degree

M. Major--academic subject chosen as a field of specialization or concentration. A **double** major refers to two majors in separate subject fields; an **interdisciplinary** major refers to a major that combines course work from different subjects to form a new, related field.

N. P-ACT--(Preliminary ACT) college aptitude test taken most widely by high school sophomores and used as a predictor of potential ACT scores

O. PSAT/NMSOT--preliminary SAT taken in the fall of the junior year; the qualifying exam for the National Merit Scholarship

P. SAT--(Scholastic Aptitude Test) another widely used college entrance exam. The two sections test skills in verbal and mathematics areas.

Q. Undergraduate--refers to academic programs of the first four years of college

II. **Discuss college/university selection criteria.**

A. Reasons for additional career training

1. The type of training needed depends on the chosen occupation's requirements.

2. The amount of education desired depends largely on personal satisfaction, as well.

3. In addition to four-year college degree programs, there are private career schools and community colleges.

4. Each type of education offers unique training to those entering the work force.

B. Private career schools

1. Wide variety of training programs that last from 12 weeks to 18 months

2. May have higher tuition since they are run by private organizations, rather than state or community groups.

3. Certificate presented upon completion of training

C. Community colleges

1. The variety of study tends to be more advanced than that at vocational or private schools.

2. Community colleges typically offer a two-year program called an associate's degree, which is a recognized college degree.

3. Students in these programs attend hands-on or technical classes but are also required to attend other courses in language arts, mathematics and sciences.

4. Admission usually requires a high school diploma or GED; some colleges require an admissions exam.

5. Advanced credit is given by some community colleges to students who have completed vocational-technical courses.

D. Colleges and universities

1. Typically, four years of training yields a bachelor's degree; some institutions also offer two-year/associate degrees.

2. Usually, theoretical knowledge is emphasized over technical skills.

3. Students study in their field of interest (major) and also complete course work in sciences, social studies, language arts, humanities and mathematics.

III. **Identify financial aid resources. (HO 1.1)**

A. College sources

1. Academic scholarships based on class rank and test scores

2. Talent in music, athletics, etc.

3. Miscellaneous scholarships for certain majors, extracurricular activities, etc.

B. Local sources

1. Service organizations

2. Memorial scholarships

3. Church scholarship funds

4. Business scholarships

C. Government-subsidized programs

1. Pell Grant (formerly BEOG)

2. Mo. Grant/MSG (Missouri Student Grant)

NOTE: Grants do **not** require repayment.

3. National Direct Student Loan (NDSL)

4. Guaranteed Student Loan (GSL)

5. Work Study

6. Vocational Rehabilitation

7. Other lesser-known programs

D. Employee education benefits

1. Parent's employer

2. Student's employer

THE DOLLARS AND CENTS OF FINANCING TRAINING

Name of Program	Description	Eligibility	Amount Awarded
PELL GRANT PROGRAM	A federal program which provides financial assistance to eligible students attending participating colleges, community colleges, junior colleges, vocational schools, technical institutions, hospital schools of nursing, correspondence schools and other participating post-secondary institutions.	You must be determined to have need and be enrolled at least half-time in a participating institution. Graduate students are not eligible for the Pell Grant. Special consideration for displaced workers.	The amount awarded depends upon the school you are attending and the amount of need you are determined to have. The maximum amount awarded in 1990-1991 was $2,300.
PERKINS LOANS (Formerly National Direct Student Loans)	Better known as the National Direct Student Loan, this federal loan was recently renamed for the late congressman Carl Perkins. Perkins Loans are available to students attending participating colleges, community colleges, vocational and technical schools and private career schools.	You must be enrolled at least half-time in a regular program of study at a participating school. You also must be considered to have extreme financial need. Some schools make Perkins Loans available to part-time students.	If you are enrolled in a vocational program or have completed less than two years of a program leading to a bachelor's degree (usually less than 60 hours), you may borrow up to $4,500, depending upon need. If you are completing the last two years of a four-year degree program, you may borrow up to $9,000. The interest rate for the Perkins Loan is 5%.
SUPPLEMENTAL EDUCATIONAL OPPORTUNITY GRANTS (SEOG)	This aid is intended for undergraduate students having great financial need. Students may use their SEOG awards for study in participating colleges, community colleges and vocational schools.	To qualify for the SEOG, you must demonstrate great financial need and be enrolled in a regular program of study at a participating school.	Eligible students may be able to receive a Supplemental Educational Opportunity Grant of up to $4,000 per academic year, depending upon need and the amount of money available.
COLLEGE WORK-STUDY PROGRAM	The College Work Study Program provides jobs for undergraduate and graduate students. Students may work on or off campus to earn money for college expenses. Jobs and work schedules are arranged by the school. Eligible students are awarded a set amount of money. Over the course of the academic year, students may not earn more than their total CWS Award.	You must be enrolled in a college or eligible post-secondary school. Depending upon the school, the CWSP may be available to part-time students.	The amount of money awarded is based on need and availability of funds. Students must be paid at least minimum wage per hour.
MISSOURI STUDENT GRANT PROGRAM	The Missouri Student Grant is provided to eligible students planning to attend Missouri public and private two-year and four-year institutions. Grants may be used for study at colleges and universities, community colleges, area vocational-technical schools and nursing schools.	Students must be Missouri residents and enrolled full-time in an approved Missouri school. (A list of approved schools is provided in MSG application packets.) You must also be working on your first bachelor's degree and not pursuing a degree or certificate in theology or divinity.	The amount awarded varies with education costs and demonstrated financial need. Awards may amount to $1,500, one-half of the school's prior-year tuition and fees or the student's financial need, whichever amount is least.

Credit: Missouri Career Guide. Ed. Margaret Prinzavalli. University of Missouri-Columbia: Career Planning and Placement Center, 1991. Reprinted with permission.

Name of Program	Description	Eligibility	Amount Awarded
MISSOURI STAFFORD STUDENT LOAN (Formerly Missouri Guaranteed Student Loan)	The Missouri Stafford Student Loan is made by a lender such as a bank, credit union or savings and loan association. The loan is guaranteed by the Missouri Coordinating Board for Higher Education. Loans may be used for vocational training as well as college or community college education.	You must be enrolled or accepted for enrollment in at least a half-time program at an approved institution.	If you are attending a one- to two- year program or are in the first two years of an undergraduate program, you may borrow up to $2,625 per academic year. If you are in your third or fourth year of undergraduate study, you may borrow up to $4,000 per academic year. Graduate students may borrow up to $7,500 per academic year. Repayment begins six months after graduation and normally runs five to ten years.
MISSOURI PLUS AND SLS LOANS	The Missouri Parent Loans for Undergraduate Student Program (MPLUS) allows parents of dependent students to obtain guaranteed loans at variable interest rates. The Missouri Supplemental Loans for Students (MSLS) is available to graduate, professional and independent undergraduate students. In some cases, dependent undergraduate students may be eligible. Repayment for both loans begins within 60 days after the loan is received. The loans may be used for post-secondary institutions of any type: public and private two-year and four-year colleges and universities, professional schools, and scientific or technical schools.	MPLUS - Parents applying for PLUS loans must be Missouri residents whose children are attending approved Missouri schools. The dependent students must be admitted or enrolled at least half-time. There are no income considerations for receiving the PLUS loans. MSLS -Students applying for the SLS loans must be either Missouri residents admitted to or enrolled in an approved school, or non-residents of Missouri admitted to or enrolled in an approved Missouri school. Students must be enrolled at least half-time to receive the loan.	The maximum loan amount awarded is $4,000 per academic year, for a total of $20,000. MPLUS or MSLS loans may not amount to more than the cost of the student's education. Interest rates are adjusted annually and cannot be more than 12%.
MISSOURI TEACHER EDUCATION PROGRAM	The Missouri Teacher Education Scholarship Program was created by the Excellence in Education Act of 1985 as a means of encouraging top high school graduates and college students to choose teaching as a career. This program offers a one-time scholarship to eligible students attending participating Missouri colleges and universities.	To be considered eligible for the scholarship, students must be residents of Missouri and rank in the top 15% of their high school class or score in the top 15% on the SAT, ACT or SCAT examinations and be enrolled or accepted into participating Missouri colleges or universities.	A one-time scholarship of $2,000 is awarded. The state provides $1,000 for each scholarship which is matched by the student's institution. Recipients who do not complete their professional training or who teach less than five years in Missouri after graduation must repay their scholarships.
MISSOURI HIGHER EDUCATION ACADEMIC SCHOLARSHIP	The Missouri Higher Education Academic Scholarship Program, also known as "Bright Flight," provides scholarships to encourage top-ranking high school graduates to remain in the state and attend participating Missouri post-secondary institutions as full-time students.	Eligible high school graduates who are legal Missouri residents and permanent residents of the United States may apply for the scholarship. To be eligible, students must have a composite score on the ACT or SAT which rank within the top 3% of all Missouri students taking those tests. Students must also be planning to enroll full time in a participating Missouri post-secondary institution. Scholarships may be renewable sophomore, junior and senior academic years in college.	Students awarded the Higher Education Scholarship will receive $2,000 per academic year. The scholarship cannot be used during summer semester enrollment.

COLLEGE PLANNING CHECKLIST

Date required	Date completed	Action
_____	_____	Prepare a resume with work experience and extracurricular activities.
_____	_____	Attend college nights or college fairs.
_____	_____	Obtain college admissions applications.
_____	_____	Request recommendations from teachers and others.
_____	_____	Complete admission applications. a. Type general information on application. b. Type essays. (Keep copies.) c. Attach recommendations, if applicable. d. Submit application to Counseling Center.
_____	_____	Complete scholarship applications.
After Jan. 1	_____	Complete, copy and mail financial aid packets between Jan. 1 and March 15.
_____	_____	Mail housing contract and deposit before deadline.
May	_____	Take advanced placement and CLEP exams, if applicable.
_____	_____	Review and respond to financial aid package received from college.
May	_____	Request final transcript to be sent to chosen college.

ART SCHOOL PORTFOLIO

NOTE: Most art schools ask to see a prospective student's portfolio of their artwork. The categories that follow suggest useful areas to include for a well-balanced portfolio. It is better to leave a category blank, however, than to include a poorly done piece. Neatly mat large artwork; be sure pastels and charcoals have been sprayed with fixative. For three-dimensional objects, take photos.

Category	**Samples** (by title or description)
Black-and-white drawings (pen, pencil, charcoal)	
Color drawings (pastel, pencil, etc.)	
Paintings (watercolor, oil, etc.)	
Prints (wood or linoleum cut, monotype, silk screen)	
Craft objects (metal work, weaving, dyed cloth art)	
Three-dimensional art (soap carving, cast, wood carving, etc.)	

MODULE: EMPLOYMENT PREPARATION

UNIT I: FINDING A SCHOOL

UNIT TEST

Match the following financial aid and testing abbreviations and definitions.

___	1.	College aptitude test taken most widely by high school sophomores and used as a predictor of potential entrance exam scores	a.	ACH
			b.	ACT
___	2.	Testing program for earning credit. A general exam and a variety of subject exams are offered.	c.	ASSET
			d.	CLEP
___	3.	One of the most widely used college entrance exams in the Midwest	e.	FAF or FFS
___	4.	Preliminary test taken in the fall of the junior year; the qualifying exam for the National Merit Scholarship	ab.	GED
			ac.	GSL
___	5.	Information required by federal agencies, schools and lending institutions to determine financial need	ad.	P-ACT
___	6.	Government-subsidized program which can help finance educational costs	ae.	PSAT/NMSOT

Select the option which best answers the question.

___ 7. Which refers to the official approval by regional agencies for maintaining quality standards?

a. Undergraduate
b. Major
c. Degree
d. Accreditation

___ 8. Which institution typically offers a variety of training programs that last from 12 weeks to 18 months?

a. Area vocational-technical schools
b. Community colleges
c. Private career schools
d. Universities

___ 9. Which institution typically offers a two-year program called an associate's degree?

a. Area vocational-technical schools
b. Community colleges
c. Private career schools
d. Universities

ANSWERS TO UNIT TEST (N2)

1. ad
2. d
3. b
4. ae
5. e
6. ac
7. d
8. c
9. b

MODULE: EMPLOYMENT PREPARATION

UNIT II: FINDING AND KEEPING A JOB

UNIT OBJECTIVE

Upon completion of this unit, the student will identify employment goals and job-keeping skills. This knowledge will be evidenced by completion of assignment sheets and the unit test to specified scores.

SPECIFIC OBJECTIVES

After completion of the lessons in this unit, the student will be able to:

1.1 Select a suitable occupation.

1.2 Discuss typical artist working arrangements.

1.3 Identify job development sources. (competency N1)

2.1 Describe expectations of the entry-level job.

2.2 Describe effective listening techniques.

2.3 Discuss reasons employees lose their jobs. (competency N3)

MODULE: EMPLOYMENT PREPARATION

UNIT II: FINDING AND KEEPING A JOB

CONTENTS OF THIS UNIT

A. Objective sheet

B. References

C. Notes to the instructor

D. Lesson plans

1. Lesson 1: FINDING EMPLOYMENT

   a. Information outline

   b. Handouts

      HO 1.1: Career resources
      HO 1.2: Art and art-related jobs

   c. Assignment sheets

      AS 1.1: Getting to know yourself
      AS 1.2: Preparing for the real world

2. Lesson 2: KEEPING A JOB

   a. Information outline

   b. Transparency master

      TM 2.1: Five main reasons people stay unemployed

E. Unit test

F. Answers to unit test

REFERENCES

A. Books and periodicals

1. Decisions! Decisions! Decisions! Raytown, MO: Joe Herndon Area Vocational-Technical School, 1990.

2. Graphic Artists Guild. Graphic Artists Guild Handbook: Pricing and Ethical Guidelines. 5th ed. New York: The Guild, 1984.

3. Missouri Career Guide. Ed. Margaret Prinzavalli. University of Missouri-Columbia: Career Planning and Placement Center, 1990.

4. Occupational Outlook Quarterly. Winter ed. Washington, DC: U.S. Department of Labor, Winter 1979.

5. Carnevale, Anthony Patrick. Work Place Basics: The Skills Employers Want. Washington, DC: Employment & Training Administration; Alexandria, VA: American Society for Training and Development, 1988.

6. Fujita, S. Neil. Aim for a Job in Graphic Design/Art. New York: Richards Rosen Press, 1968.

7. Glatthorn, Allan A., and Herbert R. Adams. Listening Your Way to Management Success. Glenview, IL: Scott Foresman, 1983.

8. Holden, Donald. Art Career Guide. 3rd ed. New York: Watson-Guptill Publications, 1973.

9. Lovejoy, Clarence E. Lovejoy's College Guide. New York: Simon and Schuster, 1970.

10. Schlemmer, Richard M. Handbook of Advertising Art Production. 2nd ed. Englewood Cliffs, NJ: Prentice-Hall, 1976.

NOTES TO THE INSTRUCTOR

A. Suggested approaches to teaching this unit

1. Evaluation of the assignment sheets is left to the instructor's discretion.

2. After students complete AS 1.2, average costs and project for the entire class to see and discuss.

B. Suggested student activities

1. If they have not already done so, students may wish to consult the school's counselor for aptitude and/or skills tests.

2. Call the Missouri Career Information Hotline (in Missouri 1-800/392-2949) at the University of Missouri-Columbia.

C. Suggested supplemental materials

1. Publication

   a. "Newspaper: What's in it for Me? Your Complete Guide to Newspaper Careers." Four-color booklet targeted to high school and college students; first-hand accounts from people working in design, cartooning, advertising, news graphics, editing and photography. Free single copies. Order from Newspaper Careers Project, Box 17407 Dulles Airport, Washington, DC 20041 or call 703/648-1000 (American Newspaper Publishers Association Foundation).

2. Audiovisuals

a. Keys to Job Success (BOE video #24). Filmatics Career Video, Inc., 1988. 18 min. (Available for loan from Missouri Vocational Resource Center, phone 800/392-7217 or 314/882-9610)

b. Pass It On (BOE video #3). Hollywood, CA: Cally Curtis Co., 1987. 11 min. (Available for loan from Missouri Vocational Resource Center, phone 800/392-7217 or 314/882-9610)

c. Telephone Skills: Courtesy on the Line (BOE video #14). Mount Kisco, NY: The Center for Humanities, 1984. 15 min. (Available for loan from Missouri Vocational Resource Center, phone 800/392-7217 or 314/882-9610)

MODULE: EMPLOYMENT PREPARATION

UNIT II: FINDING AND KEEPING A JOB

LESSON 1: FINDING EMPLOYMENT

NOTE: To decide on which area of the graphic design industry to focus, one should first identify individual priorities. This will provide confidence and direction, which can lead to a satisfying career.

I. **Select a suitable occupation.**

A. The ideal job **(HO 1.1, 1.2)**

1. Research the agencies, publishers and organizations which produce the type of work with which you want to be involved.

2. From both the employee and employer perspectives, finding a job is not as important as finding a **suitable** job.

B. Individual aptitudes and skills

C. Location

1. Decide on general area in which you would like to live (east coast, Midwest, etc.).

2. There will be more job opportunities in major cities where there are publishers, advertising agencies and other design businesses.

3. When planning to work in a distant city, visit it for a week or two with your portfolio. Plan the trip in advance by writing to art directors and requesting interviews. Mail resumes. A week or two of visiting employers and showing the portfolio will give a good idea of your potential in that city.

D. The importance of money

1. Using **AS 1.2**, realistically determine an acceptable starting income.

2. During an interview, the subject of money should arise only if a firm job offer has been made. If the applicant brings up the subject too early, it may imply that money is more important than the job and the opportunities it offers.

3. If an offer has been made, consider the salary in relation to the job and growth opportunities. It is possible that any gap (between what you want and what they are willing to pay) could close fairly quickly.

4. Remember, for the first job, gaining experience is more important than getting rich.

II. **Discuss typical artist working arrangements.**

A. Work space

1. Working space, clerical help and telephone service are frequently provided.

2. Artists are compensated by a flat hourly fee or per-job amount.

3. There is no extra pay for overtime, and the artist is paid only for work completed.

4. The hourly rate is usually higher than that of a salaried artist of similar ability.

5. These artists are able to solicit and work on jobs from other employers when the studio's work is complete.

B. Free lance

1. Free-lance artists have an obligation only to themselves and the work they accept.

2. These self-employed artists work wherever they choose. They are retained for specialty skills or when the work load is too heavy for salaried artists.

3. Free-lance artists must do their own promotion, bookkeeping and fringe benefits. Securing sufficient work is often a challenge.

4. Although free-lance pay is good, remember that it is only for actual work performed.

C. Salary

1. These artists are staff members who are paid a regular salary and fringe benefits.

2. Usually hired for their versatility, these artists are expected to remain at work, even if the work load is slow.

3. Good managers give preference to staff artists over free-lance artists whenever possible.

III. **Identify job development sources.**

A. Individuals

1. Former students

2. Direct employer visitations or contacts

3. Friends, relatives and neighbors

4. Surveys

B. Community groups

1. Advisory committee

2. Churches and community service organizations

3. Chamber of Commerce

4. School newsletters

C. Agencies/organizations

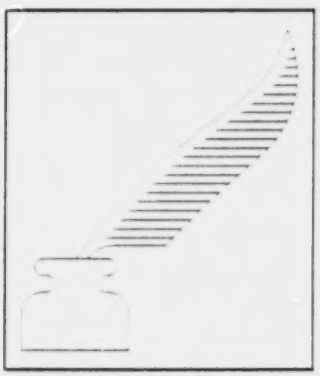
1. Occupational associations
2. Material suppliers
3. Federal Civil Service
4. State personnel office
5. Private employment agencies (charge fees for services)
6. Job service/state employment security offices
7. Statewide job placement service
8. Business and industry days
9. Military

D. Media

1. Yellow pages of telephone directory
2. Trade magazines
3. Newspaper classified section
4. Paid and free advertisements

CAREER RESOURCES

Donald Holden's Art Career Guide, 3rd ed., by Watson-Guptill Publications, covers many art fields. The book is a handbook recommended by placement officers and working artists.



The Dictionary of Occupational Titles (DOT), 5th ed., 1991, covers thousands of occupations including art and art-related occupations. Brief descriptions are given under occupations in art, e.g. commercial artists, designers and illustrators, graphic artists, environmental and product designers, photographers, theater artists and audiovisual specialists. Under occupations in graphic art work are 50 occupations of interest to graphic artists, but many verge on the technical side.

The 1991 edition of the Occupational Outlook Handbook contains sections titled Visual Arts Occupations and Communications Occupations. "Design Occupations" in the Occupational Outlook Handbook, 1978-79 ed. (reprint 34), contains information on several art-related occupations: architecture, commercial art, display work, floral design, interior design, landscape architecture and urban planning. "Communications and Related Occupations" (reprint 35) contains information on photographers and advertising workers. For both reprints, contact a local library or any regional office of the Bureau of Labor Statistics or from the Superintendent of Documents.

Credit: Occupational Outlook Quarterly. Winter ed. Washington, DC: U.S. Department of Labor, 1979.

ART AND ART-RELATED JOBS

Advertising artist
Aerial photographer
Airbrush artist
Animator
Architectural model builder
Architectural renderer
Art administrator
Art conservator
Art director
Art teacher
Assistant curator
Audiovisual artist/designer
Bank note designer
Ben-day (engraving) artist
Billboard artist
Book illustrator/designer
Book jacket designer
Bookplate artist
Business form designer
Calligrapher
Car and bus card artist
Cartographic assistant
Cartoonist
Catalogue illustrator
Ceramic artist
Chartist
China designer
Cinematographer
Container artist
Copyist
Costume and mask designer
Courtroom sketcher
Creative arts therapist
Decorator
Department store artist
Designer
Desktop publisher
Direct mail artist
Direct mail designer (layout)
Display artist
Display designer
Display painter
Drafter
Editorial illustrator
Engraver
Engrosser
Environmental designer
Etcher
Exhibit designer
Fabric designer
Fashion artist
Fashion designer
Fashion illustrator
Feature artist
Filmmaker
Floral designer
Free-lance artist
Free-lance letterer
Furniture designer
Glassblower
Graphic arts technician
Graphic designer
Graphist
Greeting card artist
Heraldry (coat of arms) designer
Householdware designer
House organ artist
Illustrator
Infants' wear artist
Interior decorator
Jewelry designer
Juvenile wear artist
Kitchenware designer
Knitwear designer
Label designer
Landscape architect
Layout artist
Leaf stamper (foil stamper)
Leather goods designer
Legend (sign) maker
Letterer
Letterhead designer
Lithographer
Magazine cover artist
Magazine designer/illustrator
Mannequin decorator
Manugrapher
Mechanical and production artist
Medical illustrator
Memorial designer
Men's wear artist
Millinery designer
Motion picture animator
Motion picture artist
Motion picture scenic painter
Municipal graphic designer
Mural artist
Museum artist
Newspaper artist
Newspaper illustrator
Newspaper layout artist
Outdoor sign letterer
Outdoor sign painter
Package designer
Paper product designer (wrappings)
Pasteup artist
Pennant designer
Photographer
Photograph retoucher
Photojournalist
Poster artist
Pottery designer
Printing designer
Printing layout artist
Printing letterer
Printing visualizer
Product designer/illustrator
Quick sketch artist
Record album designer
Renderer
Retail store art director
Retoucher
Scenic artist
Scientific illustrator
Set decorator
Set designer
Set illustrator
Shoe and footwear artist
Show card artist and letterer
Sign letterer
Sign painter
Silhouette artist
Silkscreen artist
Stained glass artist
Stencil cutter
Textile designer
Topographer
Toy designer
Tracer
Trademark designer
Typographical artist
Upholstery fabric designer
Urban designer
Utensil artist
Visualizer
Wallpaper designer
Wearing apparel artist
Window display artist and designer
Window display sign artist and letterer
Women's wear artist
Woodenwear designer
Zinc and copper engraver

Credit: Occupational Outlook Quarterly. Winter ed. Washington, DC: U.S. Department of Labor, 1979.

BEST COPY AVAILABLE

GETTING TO KNOW YOURSELF

Place a check before each that applies to you.

Are you:

___ Creative
___ Intuitive
___ Imaginative
___ Innovative
___ Unconventional
___ Independent
___ Expressive
___ Communicative
___ Original
___ Sensitive
___ Courageous
___ Open
___ Idealistic
___ Nonconforming
___ Observant
___ Precise
___ Analytical
___ Responsible
___ Persuasive
___ Well-organized
___ Accurate
___ Structured
___ Ambitious
___ Obedient
___ Persistent

Can you:

___ Work well within a system
___ Use a computer terminal
___ Persuade others
___ Express yourself clearly
___ Cooperate well with others
___ Think abstractly
___ Analyze data
___ Be challenged
___ Work under pressure
___ Sketch/draw
___ Illustrate
___ Render in mixed media
___ Identify type styles
___ Arrange elements
___ Perform keylines or pasteup
___ Identify methods of reproduction
___ Design fashions
___ Design interiors
___ Teach/train others
___ Make charts/graphs
___ Design lettering
___ Work with form, color or texture
___ Make posters
___ Draw cartoons

Based on the self-examination checklist just completed, select six jobs within the graphic design industry for which you believe yourself to be well suited.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

PREPARING FOR THE REAL WORLD

Anticipated hourly salary: $_____

Fill in the blanks with estimated monthly amounts.

Housing		**Miscellaneous**	
Rent	_____	Food	_____
Utilities	_____	Clothing	_____
Telephone (local and long distance)	_____	Laundry	_____
Furniture, TV, appliances	_____	Health, life and home insurance	_____
Subtotal	_____	Medical and dental	_____
Transportation		Charity	_____
Car payment	_____	Entertainment	_____
Gas, oil, maintenance, tires	_____	Savings	_____
Insurance	_____	Subtotal	_____
Subtotal	_____		

Subtotal of housing	_____
Subtotal of transportation	_____
Subtotal of miscellaneous	_____
Grand total	_____

If you are single with no dependents, the grand total will be what is needed after taxes. Depending upon your state's tax structure, you could pay up to 27% of your income in state and federal taxes. Therefore, the grand total is only 73% of what you actually need. Multiply the grand total by .73; fill in the actual grand total here: _____

NOTE: Hourly salary x 40 hours x 4 weeks = approximate monthly income

MODULE: EMPLOYMENT PREPARATION

UNIT II: FINDING AND KEEPING A JOB

LESSON 2: KEEPING A JOB

I. **Describe expectations of the entry-level job.**

A. In many ways, the first job is like a continuation of art school training.

1. It provides technical and personal knowledge.

2. The type of work done in the first job is less important than the business's products (should be exciting and original work).

B. The first job can be anywhere, doing almost anything--provided it is in a professional organization which produces art for a definite purpose.

1. This period of learning and analyzing should help teach the worth of a creative idea as a functional element.

2. Many new employees feel they didn't learn half as much as they needed to know as a professional artist--which can be frightening, stimulating **and** challenging.

3. Assigned tasks may be necessary but not glamorous (doing mechanicals and pasteups, specifying type, etc.).

4. Don't be too concerned about feeling dissatisfied and restless after a while; this means you know you aren't performing to your full capabilities.

5. Accept the fact, however, that beginning workers cannot work at their highest level until they have accumulated knowledge, judgment and experience.

6. Make a conscious effort to speed up this process by discovering and remedying your weak points.

II. **Describe effective listening techniques.**

A. Listening effectively to a supervisor involves good listening skills and an indication that listening is taking place.

1. Effective listening gives some power to the listener; in turn, other people listen to and agree with powerful people.

2. Listening and responding appropriately play a key role in establishing a power image.

B. Review the following listening tips.

1. Listen to know the boss. (When does the boss prefer meetings? What nonverbal behaviors does the boss use, and what do they mean? When is the boss most receptive to bad news?)

2. Use knowledge of the boss to guide your interactions with him/her. (Mention bad news in the manner found most acceptable. If jargon terms such as "team player" are preferred, use them when appropriate.)

3. Develop expertise the boss finds valuable. Without competing with the supervisor, build knowledge and expertise in needed areas. Make yourself a valuable employee.

4. Be reluctant to give advice. (When right, the boss may resent it; when wrong, you may get blamed.) Instead, serve as a sounding board. Ask questions and paraphrase in an attempt to help the boss think through the problem.

5. Use the boss' ideas to advance your own. Don't make counter-suggestions; piggyback ideas off the boss' ideas.

6. Know how to praise appropriately. Avoid extravagant or insincere praise. Use tact; be subtle.

7. Don't criticize the supervisor. (Behind-the-back criticism has a way of traveling back to the boss. Direct criticism, even when sought, may not be appreciated.) Be gentle and use tact.

III. **Discuss reasons employees lose their jobs. (TM 2.1)**

A. Lack of understanding on the employee's part as to responsibilities

B. Poor communications between the supervisor and the employee

C. Incompetent for the position--wrong person hired for the job

D. Personality conflict between the supervisor and the employee; unwillingness to conform to the supervisor's wishes

E. Failure to get along with co-workers

F. Failure to communicate through proper channels

G. Selected to fill a position that is too much or too little a challenge

H. Unable to control emotions

I. Unable to make decisions when necessary--and make them properly

J. Overly ambitious

K. Outside problems interfering with job (family, other interests)

L. Not enough initiative

M. Lack of loyalty and pride in the job and company

N. Unwilling to devote time necessary for the job

O. Failure to accept responsibility

Five Main Reasons People Stay Unemployed

Present poor personal appearance

Unaware of job openings (frictional unemployment)

Cannot describe job skills

Do not look hard enough for work

Cannot answer problem questions

MODULE: EMPLOYMENT PREPARATION

UNIT II: FINDING AND KEEPING A JOB

UNIT TEST

Select the option which answers the question or completes the statement.

___ 1. Which job-hunting priority is of primary concern to someone who wants to spend a lot of spare time with family and friends?

a. Individual aptitude
b. Individual skills
c. Location
d. Salary

___ 2. Which job-hunting priority should be of least concern for the first job?

a. Individual aptitude
b. Individual skill
c. Location
d. Salary

___ 3. An artist in which working arrangement would receive w rking space and fringe benefits?

a. Commission
b. Free lance
c. Salary
d. Work space

___ 4. Which working arrangement provides for the maximum artist flexibility in working hours and selection of work, but the least stability?

a. Commission
b. Free lance
c. Salary
d. Work space

Mark true statements with an "a" and false ones with a "b".

___ 5. The type of work done in an entry-level job should be exciting and original.

___ 6. Beginning workers cannot work at their highest level until they have accumulated knowledge, judgment and experience.

___ 7. Effective listening gives some power to the listener, as well as the speaker.

___ 8. It is better to give advice when it seems appropriate than to act as a sounding board.

___ 9. Something as simple as a personality conflict between the supervisor and the employee can result in a job loss.

___ 10. The inability to make proper decisions when necessary can cost employees their jobs.

___ 11. A lack of initiative and failure to accept responsibility are prime reasons for being fired.

12. List two job sources from each category.

Community groups

a. b.

Agencies/organizations

a. b.

Media

a. b.

ANSWERS TO EVALUATION

1. c (N1)
2. d (N1)
3. c (N1)
4. b (N1)
5. b (N3)
6. a (N3)
7. a (N3)
8. b (N3)
9. a (N3)
10. a (N3)
11. a (N3)
12. Any two from each category: (N1)
    Community groups
    Advisory committee
    Churches and community service organizations
    Chamber of Commerce
    School newsletters
    Agencies/organizations
    Occupational associations
    Material suppliers
    Federal Civil Service
    State personnel office
    Private employment agencies
    Job service/state employment security offices
    Statewide job placement service
    Business and industry days
    Military
    Media
    Yellow pages of telephone directory
    Trade magazines
    Newspaper classified section
    Paid and free advertisements

MODULE: EMPLOYMENT PREPARATION

UNIT III: GROWING AND IMPROVING

UNIT OBJECTIVE

Upon completion of this unit, the student will identify methods of growing/improving and compile a portfolio according to industry standards. This knowledge will be evidenced by completion of the unit test and job sheet to specified scores.

SPECIFIC OBJECTIVES

After completion of the lessons in this unit, the student will be able to:

1.1 Describe important personal management skills.

1.2 Discuss reasons for changing jobs. (competency N4)

2.1 Identify terms and definitions. (partial competency O2)

2.2 Identify suitable portfolio materials.

2.3 Select materials for a personal portfolio. (competency O1)

2.4 Mount materials for portfolio presentation.

2.5 Produce commercial art/advertising design self-promotion. (competency E4, JS 2.1)

2.6 Select a suitable portfolio case. (competencies O1 and O2, JS 2.2)

2.7 Present portfolio for evaluation. (competency O2, JS 2.2)

MODULE: EMPLOYMENT PREPARATION

UNIT III: GROWING AND IMPROVING

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1. Lesson 1: SELF IMPROVEMENT

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2. Lesson 2: PORTFOLIO PREPARATION

   a. Information outline

   b. Job sheets

      JS 2.1: Produce commercial art/advertising design self-promotion
      JS 2.2: Present portfolio for evaluation

E. Unit test

F. Answers to unit test

REFERENCES

A. Books

1. Carnevale, Anthony Patrick. Work Place Basics: The Skills Employers Want. Washington, DC: Employment & Training Administration; Alexandria, VA: American Society for Training and Development, 1988.

2. Fleishman, Michael. Getting Started as a Free-lance Illustrator or Designer. Cincinnati, OH: North Light Books, 1990.

B. Audiovisual

1. Your Portfolio Speaks for You. Filmstrip, cassette and teacher's manual. Insight: Graphics 3. Pleasantville, NY: Son-A-Vision Inc., 1979.

NOTES TO THE INSTRUCTOR

A. Suggested approaches to teaching this unit

1. It should be accepted that board skills are compatible with conceptual skills. It is important that students develop the ability to reason, think creatively, solve problems, communicate verbally and in writing, as well as achieve goals as visual artists by mastering complex technical skills.

B. Suggested student activities

1. JS 2.1 should be done after successful completion of the test.

2. Have student portfolios evaluated by at least one professional in the graphic arts field.

C. Suggested supplemental materials

1. Publication

   a. Fujita, S. Neil. Aim for a Job in Graphic Design/Art. New York: Richards Rosen Press, 1968.

2. Audiovisual

   a. Your Portfolio Speaks for You (T&I filmstrip #9 or still video #102). Insight: Graphics 3. Pleasantville, NY: Son-A-Vision Inc., 1979. 19 min. (Available for loan from Missouri Vocational Resource Center, phone 800/392-7217 or 314/882-9610)

MODULE: EMPLOYMENT PREPARATION

UNIT III: GROWING AND IMPROVING

LESSON 1: SELF IMPROVEMENT

I. **Describe important personal management skills.**

A. Personal management

1. This term involves the right balance between self-image, goal setting and development skills. An effective employee has a balanced amount of all three.

2. Solid occupation-specific skills alone are no longer enough to be a successful employee.

B. Self-esteem (self-image)

1. Positive self-esteem is important when working in teams or with customers.

2. People with good self-images take pride in their work.

3. Unfortunately, business frustrations which are beyond the control of most employees (mergers, reduced staff, lay-offs) can weaken the self-esteem of even veteran workers.

4. Work place training, therefore, should enhance employee self-esteem while expanding job-specific skills.

a. Employee assistance to recognize current skills

b. Awareness of impact on others

c. Understanding of emotional set points and abilities to cope with stress, change, criticism, etc.

d. Dealing with limits by recognizing the need for and seeking new information to solve problems

C. Motivation/goal setting **(HO 1.1)**

1. For an employer to succeed, employees must be motivated; they must have the ability to set and meet reasonable goals.

2. Employee lack of motivation hurts the company by resulting in repeated errors, absenteeism, quality problems and reluctance to change.

3. Motivation training focuses on setting and meeting defined objectives on the way toward the primary goal.

4. Like self-esteem training, motivation training focuses on people and adaptability.

D. Personal and career development

1. These skills rest on the foundation of good self-esteem and motivation.

2. Employers value employees with these skills because they can usually make job transitions better.

3. Unfortunately, little formal training is available to define career direction.

4. Training in personal and career development includes information on skills inventories, career planning and career management.

5. The demands of today's evolving work place are causing employers to recognize that they must look beyond providing occupation-specific skills. They must include training in personal management skills, as well, to make a productive and competitive work force.

II. **Discuss reasons for changing jobs.**

A. Career building

1. When an employee has learned all that can be learned in a job, it is time to think about leaving.

2. A first job should not be the last; it should be a stepping-stone.

3. Evaluate what has been learned at the first job in relation to career goals.

4. Be more specific about which area of graphic design is best suited to your particular temperament and skills.

5. Identify the preferred type of employer--agency, corporation, etc. In a corporation, consider what type of products are most comfortable to work with: automobiles, perfumes, computers, frozen foods, etc.

6. It may take a designer four or five job changes to find the "perfect" position.

B. Personal considerations

1. More/less pressure or stimulation

2. Atmosphere conducive to best individual efforts

3. Appropriate salary

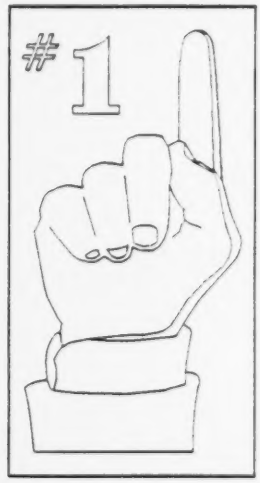
C. Portfolio preparation

1. Keep the portfolio up-to-date. One never knows when an opportunity may present itself--or layoffs may occur. (Pieces that you would like to include may no longer be available if you leave a job under less-than-friendly circumstances.)

2. An up-to-date portfolio helps evaluate progress and worth as an employee.

MOTIVATING YOURSELF TO FULL POTENTIAL

1. Put your plans on paper. Spell out goals and ways to reach them.
2. Be specific. The advice you give yourself must be such that you can put it into practice.
3. Break the job down into small enough pieces so that there is no excuse for not starting.
4. Establish checkpoints for evaluating progress.
5. Remind yourself of benefits expected from completion of the job.
6. Avoid temptation by deliberately avoiding circumstances or thoughts that might sidetrack you.
7. Recognize limitations. Don't set goals you don't expect to reach.
8. Take advantage of energy peaks--those periods of the day when you are habitually in top form.
9. Take risks. Don't be afraid to try new methods.
10. Use negative motivation; remind yourself of the unfavorable consequences of inaction.
11. Keep a time-control budget by comparing the priorities of various projects in progress.
12. Set deadlines and hold to them.
13. Make an honest distinction between "I can't" and "I don't want to."
14. Get started; don't stall.
15. Improve your self-persuasion ability. Learn when you are reasoning and when you are rationalizing.
16. Be optimistic; your chances for success will increase.
17. Decide how you want to start--what needs to be done first.
18. Read--especially literature related to your problem.
19. Use self-signaling devices (notes, cues, reminders).
20. Provide rewards--small rewards for small accomplishments and big rewards for big accomplishments.
21. Use the stimulation provided by good news to do extra work.
22. Remove conflicts and make a choice. Don't let inertia set in.
23. Allow yourself the right to make mistakes. No one is perfect.
24. Exercise your sense of humor. Laughter indicates a realistic point of view.



MODULE: EMPLOYMENT PREPARATION

UNIT III: GROWING AND IMPROVING

LESSON 2: PORTFOLIO PREPARATION

NOTE: An artist's portfolio should be a prized possession. At its most obvious, the portfolio tells an art director about the artist's understanding of design principles, typography, photography, illustration, color and so on. The care with which a portfolio is assembled reveals a lot about the artist as a person (humor, neatness, indifference, etc.). The sequencing of pieces demonstrates a sense of organization.

I. **Identify terms and definitions.**

A. Acetate--clear film that is taped and mounted to the base or mat; temporarily protects artwork from soiling

B. Bevel--angle at which a mat is cut (usually 30°). A **reverse** bevel is cut away from the picture; an **inside** bevel is cut toward the picture.

C. Dry mount--process of attaching a photo, drawing or print to a background using heat and a thin paper that is coated on both sides with heat-sealing adhesive

D. Fillet--decorative second mat of contrasting color or texture; inserted between the top mat and artwork to enhance the presentation

E. Mat--cardboard or other heavy material into which a window-like opening is cut for artwork. Color and width are important considerations.

F. Mount--rigid background which holds mounted artwork, adds support and helps preserve artwork

G. Pressure tape--adhesive, double-faced tape for temporary mounting

H. Storyboard--in a series of frames, shows the flow of action in a commercial; supported by information about the campaign and usually rendered in markers

I. Whetstone--abrasive stone to sharpen cutting tools

II. **Identify suitable portfolio materials.**

NOTE: Flexibility is very important. Organize the portfolio so pieces can be removed and added to customize for the particular position.

A. Include pieces that best represent you and your interests.

B. Include samples that reflect the prospective employer's needs. Studio work, for example, will require a broader range of skills than a photographer's assistant.

C. **Book designs** are a necessity for anyone considering a publishing career. Include comprehensives to printed pieces and all-type spreads to type-and-illustration layouts.

D. **Book jackets** are an excellent way to show off the ability to use type creatively. Remember, the same skills used in producing a book jacket can be applied to an ad or poster.

E. **Posters** make good portfolio pieces, but the size can be a problem. Consider folding or photographing posters to fit in a carrying case that highlights **all** portfolio pieces.

F. **Film and videotape** are essential for those considering a career in these areas. However, make sure the prospective employer has the correct equipment available to view your work. If not, arrange for equipment or stills.

G. **Calligraphy**, the art of beautiful handwriting, is appreciated by anyone who loves type and written forms. Don't include too many of these pieces, however.

H. **Fine art** samples (charcoal sketches, drawings, oils) show no commercial applications and won't help someone applying for a graphic designer position. One or two pieces is enough.

I. When including **design projects** resulting from group work, indicate your contribution to the finished product. These projects show ability to work with others and on complex projects (corporate logo, ad campaign, civic project).

J. **Illustrations** and **photographs** can be black-and-white or full color. Too many illustrations and too little type in a portfolio usually shows a lack of training/interest in graphic design. Consider turning strong illustrations or photos into book jackets or posters by adding type.

K. **Logos** (company trademarks) are excellent portfolio pieces. A successful logo must work alone--without supporting photos or illustrations. A logo should be unique and reflect the corporate image. Execution detail is very important.

L. **Magazine designs** will be received best if the samples are appropriate for the prospective employer.

M. **Layouts** (roughs) and **comps** demonstrate skills in visualizing a design. Consider including several approaches to a design problem to show versatility.

N. **Mechanicals** (camera-ready pasteups) may not be necessary unless applying for an entry-level designer job. Include a variety of mechanicals if applying for that type of position.

O. **Packaging designs** show design skill in three dimensions. If the portfolio case does not accommodate a package design, consider photographing it from a number of angles.

P. **Printed pieces** indicate professional experience. Include good ideas or experimental graphics that have not been printed, too.

Q. Good **stationery** designs (letterhead, envelope, business card) make excellent portfolio pieces with which nearly everyone has had experience.

R. **Storyboards** are important when applying to an advertising agency or marketing firm.

S. **Thumbnails** can be included if a single project is shown from thumbnail through finished comp stages. They should be displayed neatly or kept in the back of the portfolio in an envelope.

III. **Select materials for a personal portfolio.**

A. What to leave out

1. Potentially offensive pieces (racist, sexist, political or religious). Exception: when that's specifically what the art director wants

2. Sentimental pieces (first poster) unless they are representative of your best work

3. Weak pieces in a design series

4. Repetitive pieces

5. Blank pages in the middle of the portfolio

6. Pieces that face in different directions (Reduce, if necessary.)

7. Unnecessary bulk (mounted pieces within acetate sheets in a binder)

8. Tags that explain every piece

9. Pieces that have to be set up, pulled out or unfolded (unless absolutely necessary)

B. Number of pieces

1. Quality is more important than quantity.

2. Generally, between 10 and 20 pieces is good.

C. Sequence of pieces

1. Portfolio organization should reflect conscious thought. Specific order is less important than the impression that is communicated.

2. In general, start with simpler black-and-white pieces. Two-color pieces should be next. Full-color magazine layouts, ads and illustrations should follow.

3. Finish with a strong piece so there is a good last impression.

4. Another approach would be to begin with a strong piece designed for a specific reaction.

IV. **Mount materials for portfolio presentation.**

Credit: Your Portfolio Speaks for You. Filmstrip, cassette and teacher's manual. Insight: Graphics 3. Pleasantville, NY: Son-A-Vision Inc., 1979. (GRA/Son-A-Vision, 230 Wiley Bottom Road, Savannah, GA 31411, 912/598-7626)

A. Troubleshooting do's and don'ts

1. Generally, double mats add non-functional weight to a portfolio. Sometimes, however, they are necessary to dramatize a delicate or small piece of art. A liquid white, casein-type glue is recommended to adhere fillets to mats.

2. Thoroughly wetted, 2" gummed brown tape adheres the mounting board to the mat more permanently than drafting tape.

3. Clear cellophane tape is not recommended, although the stains it leaves can be removed with butonane (methyl ethyl ketone).

4. Dry-mount film adhesives are strong and, once bonded, cannot be shifted.

5. Color transparencies of paintings on canvas or Masonite™ will eliminate the bulk from a portfolio.

6. Rubber cement is available in an aerosol spray can.

7. Buckling and bubbling result from uneven distribution of adhesive. Inspect surfaces to make certain no areas are without cement/glue. Do not rush the process. Should a bubble appear on the surface of your art, prick it with a pin, force out the air and press down.

8. Benzine in rubber cement may cause brittleness and stains. Therefore, wallpaper or wheat paste is sometimes preferred as an adhesive. Follow manufacturer's instructions.

9. An electric hand iron can be substituted for the dry-mount press. Experiment with scrap papers of equal weights before applying heat to artwork. Never apply heat directly to the painted or emulsion side; use protective paper or cloth.

10. Two alternatives are possible when mounting works larger than the available dry-mount press. Handle in sections, working out from the center, or use a liquid adhesive.

11. Dry-mounting colored photos requires particular care to prevent fusing the soft emulsion with protective top sheet while heating. Apply short, repeated pressures of 2-3 seconds each. Intersperse with brief cooling intervals until bond is achieved. Keep press free of debris.

12. Neutral colors (beige, grey) and white are the best for portfolio mats. Black absorbs light, overpowers most art, and should be used with discretion. If you do select an uncommon color for mats, be sure it blends well with all portfolio pieces. Stock a sufficient supply for future requirements.

13. Quality illustration board adds an unnecessary cost when mounting finished art. Choose from single-ply to 1/4" board, depending on the cumulative weight and your budget. Although expensive, 3/16" styrofoam mounts have the advantage of being lightest and easiest to cut.

14. A proven optical illusion places the center of a picture slightly above the mathematical center. Therefore, the bottom portion of the mat should always be somewhat wider than the three other borders. Plan the final size after surveying all artwork to be included, using a minimum border of 2".

15. Hands, tools and work area must be kept free of dust, grease and food at all times.

16. The importance of extremely sharp cutting tools cannot be over-emphasized.

B. Mounting with rubber cement

NOTE: "Dry-mounting" with rubber cement is likely to be less long-lasting since paper shrinking, chemicals causing discoloration, or curling appear after several years of adhesion. However, correctly applied, rubber cement mounting is appropriate for portfolio contents.

1. Measure a rigid board at least 2" beyond the subject to be mounted.

2. Loosely position the subject. Make four pencil dots, one in each corner of the board, to record where the subject will be affixed.

3. Cut a scrap of rigid cardboard to fashion a spreader, approximately 1" x 10".

4. Dilute rubber cement with thinner until it is of consistency that pours readily but does not flood. Onto the center of the mounting board, pour a small quantity of cement. Working out from the center, cover the entire surface within the four dots with an even coating of cement. Put aside to dry thoroughly.

5. Place artwork face down on an area covered with newsprint. Pour a blob of cement on the back of the artwork. Working from the center out and using the cardboard spreader, cover the entire surface with an even coat of cement. Go beyond the cut edges, allowing cement to get onto the newsprint around the edges only. This guarantees secure binding of edges. Wait until cement feels tacky.

6. Obtain a slip sheet (the same size as the artwork) of wax, tracing or tissue paper. Position this lightly between the two top pencil dots on the tacky mounting board. **Do not** apply pressure anywhere.

7. Gripping the artwork firmly at the edges, align with the two top dots. When satisfied that position is correct, gently withdraw slip sheet. Pull down one inch. Check position of art. Press top inch firmly into place.

8. Remove slip sheet. Use small (1") wallpaper roller or clenched fist to remove wrinkles and bubbles, working from center out. A clean piece of paper laid on top of the artwork will prevent smudges.

C. Mounting with dry mount press

NOTE: This quick method almost always ensures lifetime flatness of photos, fabrics, small prints, magazine covers and heavier-than-ordinary papers.

1. Measure and cut a rigid board at least 2" larger (all around) than the subject to be mounted.

2. Measure and cut the dry-mounting tissue the exact size (or a fraction less than the subject).

3. Tack dry mounting tissue to subject with tacking iron.

4. Position the subject on the mounting board.

5. Tack tissue to the mounting board.

6. Insert work into the pre-heated press. Check to verify that subject, tissue and board are in correct position. Apply heat by pulling down platen. Hold for a few seconds until the adhesive bonds. (Follow instructions in commercial package of tissue for best results.)

D. How to cut a mat

1. Assemble necessary tools: sharp cutting instrument, steel edge or steel T-square (longer than the mat opening), ruler, pencil, scriber or compass, sandpaper, single-edged blades, cement "pick-up".

2. Prepare a work space (uncluttered flat table) by covering it with a 1/2" layer of newspaper. Keep enough newspaper on hand to replenish the cushion when shredded. Clear sufficient space around the table to walk without hitting obstacles.

3. Determine size of mounting board. Rule. Cut on paper cutter.

4. Use the steel rule to mark the dimensions of the opening into the back of the board with the scribe (or rounded compass point). Check for squareness.

5. Hold the knife and steel edge firmly with one hand. Use the other hand to keep the board from moving. To assure sharp corners, overcut (insert knife a scant 1/8" above the intersection of each corner).

6. Once the angle of the cut has been established, grasp the knife firmly, maintaining the identical position of hand on knife or steel for all four sides of the opening. Step backward, if necessary, when you reach the middle of a long cut. Always cut from top to bottom. Rotate the board on the table to maintain the same relationship of your body, hand, blade and steel to the board. Breathe deeply; try not to interrupt the stroke until you reach the corner.

7. Cutting will be easier if you cut through cardboard into a 1/2" thick cushion of newspaper.

8. If the cut does not pass completely through the board, a single-edge blade can be inserted to separate the window block. Lift the mount board off the table to finish the cut. Sandpapering smooths out edge irregularities.

9. Switch to a fresh, sharp mat blade or sharpen on the whetstone at the first indication of dullness.

10. Using drafting tape, affix mat to mount.

V. **Select suitable portfolio case.**

NOTE: Keep bulky items (books, annual reports) in the portfolio pocket with extra resume copies.

A. Type of portfolio case

1. Zippered case portfolios and attaché-style portfolios are the most used by designers.

2. The zippered case portfolio wraps around a ring binder and holds acetate sleeves with black mounting sheets. A handle is included for carrying ease.

3. A zippered case ensures that the designer's sequence will be followed, no matter how many people see the portfolio.

4. Flexibility is another advantage of the zippered case, since pages can be added or deleted easily.

B. Size of case

1. Sizes range from 11" x 14" to 18" x 24".

2. Most graphic design pieces are complemented by a 14" x 17" case, which is convenient to carry and doesn't occupy an entire desk when opened.

VI. **Present portfolio for evaluation.**

A. Feel confident--even enthusiastic--about your portfolio. The artist's feelings are reflected when looking for a job.

B. Ask others to review the portfolio and give feedback.

1. Fellow designers

2. Design instructors

3. Local art directors club (Some of these groups have specific days to review student portfolios; critiques from several directors can be achieved in one day.)

C. Weigh comments seriously and act accordingly. Remember that the criticism is of the portfolio, not of you, and that the portfolio should reflect the artist's taste--not a committee's.

D. When mailing portfolio work, send only reproductions enclosed in a flat folder; sandwich this between cardboard or other packing material before putting inside an envelope.

1. Be sure all pieces are labeled completely.

2. Attach a business card to the inside of the folder.

3. Enclose a cover letter and a self-addressed, stamped envelope.

4. Send portfolio to the appropriate person.

PRODUCE COMMERCIAL ART/ADVERTISING DESIGN SELF-PROMOTION

NOTE: There are many different methods of self-promotion, although the most commonly used one is the resume. This exercise uses creative skills exclusively in selling the artist's talents.

Equipment:

Illustration or Bristol board
Technical pen
Layout pencils
Full-color medium

Specifications:

Student's choice of format, which may include an illustrated letter, comic page or single illustration (see examples)
Instructor-approved size
Bleed or non-bleed, according to instructor's discretion

Procedure:	Evaluation 3	2	1	N
1. Decide on the format to best communicate several areas of commercial art in which you excel. Select an appropriate full-color medium. Consult with instructor.	—	—	—	—
2. Incorporate name, address, phone number, skills and hobbies into the design.	—	—	—	—
Product evaluation:				
3. Creativity	—	—	—	—
4. Layout	—	—	—	—
5. Communication of artist's unique talents or personality	—	—	—	—
Average of above evaluations*	—	—	—	—

*This average is the student's final evaluation for competency E4: Produce commercial art/advertising design self-promotion.

PRESENT PORTFOLIO FOR EVALUATION

INSTRUCTOR'S NOTE: A portfolio critique should be completed by at least one professional artist.

Equipment:

Artwork samples
Matting materials (when necessary)
Portfolio case

Procedure:	Evaluation 3	2	1	N
1. Select 10-20 quality pieces with good representation from most of the following areas. a. Book designs b. Book jackets c. Posters d. Film and videotape e. Calligraphy f. Fine art g. Design projects h. Illustrations and photographs i. Logos j. Magazine designs k. Layouts and comps l. Mechanicals m. Packaging designs n. Printed pieces o. Stationery designs p. Storyboards q. Thumbnails	—	—	—	—
2. Be sure that sentimental, repetitive or potentially offensive materials have been omitted. Check for blank pages in the middle.	—	—	—	—
3. Select a portfolio case that is appropriate in size and style for the pieces you have selected.	—	—	—	—
4. Mat and mount pieces, if necessary. Be sure edges are neatly cut and mat color is complementary.	—	—	—	—
5. Eliminate unnecessary bulk in the portfolio. Orient pieces so they all face in the same direction; give careful thought to the order of the pieces.	—	—	—	—
6. Submit portfolio to at least one art professional for evaluation.	—	—	—	—
Average of above evaluations*	—	—	—	—

*This average is the student's final evaluation for competencies O1 and O2.

MODULE: EMPLOYMENT PREPARATION

UNIT III: GROWING AND IMPROVING

UNIT TEST

Identify true statements with an "a" and false ones with a "b".

___ 1. Solid occupation-specific skills alone are enough to be a successful employee.

___ 2. When an employee has learned all that can be learned in a job, it is time to think about leaving.

___ 3. Keeping an up-to-date portfolio is important only when thinking about changing jobs.

___ 4. Motivation and goal setting go hand-in-hand.

___ 5. Clear cellophane tape is recommended for mounting artwork.

___ 6. Rubber cement is preferred over wallpaper paste as an adhesive.

___ 7. When cutting a mat, cut from bottom to top.

___ 8. When mailing a portfolio, send original artwork.

Select the option which answers the question or completes the statement.

___ 9. Which personal management skill would be enhanced in a workshop which focused on employees' awareness of their impact on others?

a. Self-esteem
b. Motivation
c. Career development
d. All of the above

___ 10. An employee lack of which skill results in repeated errors and absenteeism?

a. Self-esteem
b. Motivation
c. Career development
d. None of the above

___ 11. What should be included in a portfolio?

a. A broad spectrum of work types (20-25 pieces)
b. Several samples each of illustrations and photographs
c. Samples that reflect a prospective employer's needs
d. Several samples of fine art pieces

___ 12. Normally, what should be excluded from a portfolio?

a. Book jackets
b. Design projects
c. Layouts and comps
d. Repetitive pieces

___ 13. In what order should portfolio pieces be arranged?

a. One that gives a specific impression
b. Full-color to black-and-white
c. Small pieces to large pieces
d. Date of completion

Match the following terms and definitions.

___ 14. Angle at which a mat is cut (usually 30°)

___ 15. Cardboard or other heavy material into which a window-like opening is cut for artwork

___ 16. Clear film that is taped and mounted to the mat to temporarily protect artwork from soiling

___ 17. Decorative second mat of contrasting color or texture

___ 18. In a series of frames, shows the flow of action in a commercial

___ 19. Process of attaching a photo, drawing or print to a background using heat and a thin paper that is coated on both sides with heat-sealing adhesive

___ 20. Rigid background which holds mounted artwork, adds support and helps preserve artwork

a. Acetate
b. Bevel
c. Dry mount
d. Fillet
e. Mat
ab. Mount
ac. Pressure tape
ad. Storyboard
ae. Whetstone

ANSWERS TO EVALUATION

1.	b	(N4)
2.	a	(N4)
3.	b	(N4)
4.	a	(N4)
5.	b	(O2)
6.	b	(O2)
7.	b	(O2)
8.	b	(O2)
9.	a	(N4)
10.	b	(N4)
11.	c	(O1)
12.	d	(O1)
13.	a	(O1)
14.	b	(O2)
15.	e	(O2)
16.	a	(O2)
17.	d	(O2)
18.	ad	(O1)
19.	c	(O2)
20.	ab	(O2)

MODULE: EMPLOYMENT PREPARATION

UNIT IV: RESUME AND COVER LETTER DEVELOPMENT

UNIT OBJECTIVE

Upon completion of this unit, the student will write an appropriate resume and cover letter. This knowledge will be evidenced by completion of assignment sheets and the unit test to specified scores.

SPECIFIC OBJECTIVES

After completion of the lessons in this unit, the student will be able to:

1.1 Identify the importance of a good resume.

1.2 Identify contents of a resume.

1.3 Design a resume.

1.4 Write a resume. (competency O4, AS 1.1)

2.1 Discuss business letter format.

2.2 Identify information to include in a cover letter.

2.3 Discuss cover letter appearance and language. (partial competency L1)

2.4 Write a letter of application. (partial competency L1, AS 2.1)

MODULE: EMPLOYMENT PREPARATION

UNIT IV: RESUME AND COVER LETTER DEVELOPMENT

CONTENTS OF THIS UNIT

A. Objective sheet

B. References

C. Notes to the instructor

D. Lesson plans

1. Lesson 1: WRITING THE RESUME

   a. Information outline

   b. Assignment sheet

      AS 1.1: Resume checklist

2. Lesson 2: JOB SEARCH CORRESPONDENCE

   a. Information outline

   b. Handouts

      HO 2.1: Business letter format
      HO 2.2: Address abbreviations
      HO 2.3: Sample application letters

   c. Assignment sheet

      AS 2.1: Checklist for letter of application

E. Unit test

F. Answers to unit test

REFERENCES

A. Other

1. Missouri Career Guide. Ed. Margaret Prinzavalli. University of Missouri-Columbia: Career Planning and Placement Center, 1990.

2. Noland, Gary L. "Help Yourself to Successful Employment" (Employment Seminar 15.090). Sedalia, MO: State Fair Community College, 1980.

NOTES TO THE INSTRUCTOR

A. Suggested approaches to teaching this unit

1. Show samples of resumes from previous students or graduates.

B. Suggested supplemental material

1. Berryman, Gregg. Designing Creative Resumes. Los Altos, CA: Crisp Publications, Inc., 1990. (95 First St., 94022)

MODULE: EMPLOYMENT PREPARATION

UNIT IV: RESUME AND COVER LETTER DEVELOPMENT

LESSON 1: WRITING THE RESUME

I. **Identify the importance of a good resume.**

A. It starts the process of selling the applicant to prospective employers.

B. A well-written resume keeps the applicant above the crowd in a screening process for interviews.

1. It summarizes an applicant's qualifications and experience and is targeted to a specific occupational interest.

2. It creates the first impression, introducing the applicant to the employer.

C. Assess your marketable skills. Potential employers will make important evaluations based on the resume.

D. For employers to "buy the product" (hire you), they need an advertisement (resume) that interests them in your skills.

II. **Identify contents of a resume.**

A. Summary: Every resume should have a summary of skills and experience at the top. It should be no more than one or two sentences and should give the screener a quick look at experience and expertise.

B. Personal data

1. Mandatory: name, address and phone number

2. Optional: age, marital and health status, height and weight, draft status, number of children

3. Unnecessary: spouse and child(ren) names, photograph of self

C. Educational background

1. College degrees, beginning with most advanced

2. Courses presently taking

3. Academic honors, special skills, foreign languages studied

4. High school necessary only if college degree is incomplete

D. Work/professional experience

1. From present to past

2. No unexplained gaps in time

3. Job title, brief description and special skills

4. Unnecessary: past salary, reasons for leaving

E. Other

1. Respect references' privacy; list only "references available upon request".

2. Include important career information, such as exhibitions or shows.

3. Ideally, a resume should fit on one page.

4. Ask an editor or proofreader to review the resume for typos or organizational problems.

III. **Design a resume.**

A. Design is important. Keep it simple, attractive and readable.

B. Self-designed logos or self-portraits can enhance a resume. Consider using the back of the sheet to include a self-portrait.

C. Emphasize headings; make sure the name, address and telephone number are obvious.

D. Paper choice is important, especially since the reader will probably be an art director. White or off-white, fine-quality paper is recommended.

E. Whether typewritten or typeset, quality and good taste are critical.

1. A typeset resume implies that you chose the type and paper and prepared the layout. It is a sample of your work.

2. Limit the type style to one and size to one or two; show emphasis with bold and/or italics.

3. For readability of typewritten resumes, a pica typewriter (10 characters to an inch) may be preferable.

4. Use large margins and extra space between sections.

5. Be sure letters are crisp. Clean typewriter keys and adjust computer printers. (Using two sheets of paper in a typewriter will result in a better original.)

F. Photocopies are acceptable, but they must be of high quality.

Personal

Catina Ankrom
1026 N. Warren
Springfield Mo. 65802
(417) 831-1626

Professional Objective

To obtain a position in the Commercial Art field, and to gain additional business experience and knowledge for advancement.

Education

Central High School
Studies include: Art I, II
Drafting
Typing
Accounting
Basic Study

Graff Career Center
Studies include: Commercial
Art I, II

2 week Summer courses
include: Drafting
Electricity
Horticulture
Marketing

Computer Experiences

Computer Types:
Mac SE & Classic
Amiga 2000

Programs Include:
(Mac) Aldus Freehand & Pagemaker
(Amiga) Professional Page, Deluxe Paint II & III

Printer Types:
(Mac) LaserWriter II

Work Experiences

Summer 1990

Northview Senior Citizen Center
Responsibilities included: Answering the phone, filing, writing receipts, time cards, total money, design brochures, bulletin boards, play scenery, wedding invitations, cleaned Center and prepared for Center dances.

Fall 1990 to Fall 1991

Ozark Mailing
Responsibilities included: Sorting mail into there zip codes, stuffing, packaging, bundling, and cleaning area.

Summer 1991

Westside Girls Club
Responsibilities included teaching: Arts and Crafts class, Cooking class, Counciling K-6 grade girls, and was a Swimming Instructor.

Fall 1991

All Star Programming
Responsibilities includes: Layout, typesetting, designs for All Star's advertisements in the following satellite magazines; Orbit, On-Sat, Pre-vue weekly and monthly. Ad s were produced on the Amiga 2000.

STEVE WEAVER, Graphic Designer

RESIDENCE: Permanent;
5950 S. Western, Brookline Mo. 65619
Phone - (417) 881-0587

SCHOOLING: Oklahoma State University
Okmulgee Branch
1801 East 4th Street
Okmulgee, Ok. 74447
Phone - (918) 756-6211 ext. 295
Fax - (918) 756-1315
Associate Degree in Graphic Design

Kickapoo High School
Springfield, Mo.
Graduated in May of '88

EXPERIENCE: Git-n-Go Convenience Store
Assistant Manager, Summer of '91

Sweetheart Cup Company
Cardboard construction &
utensil loading, Summer of '88

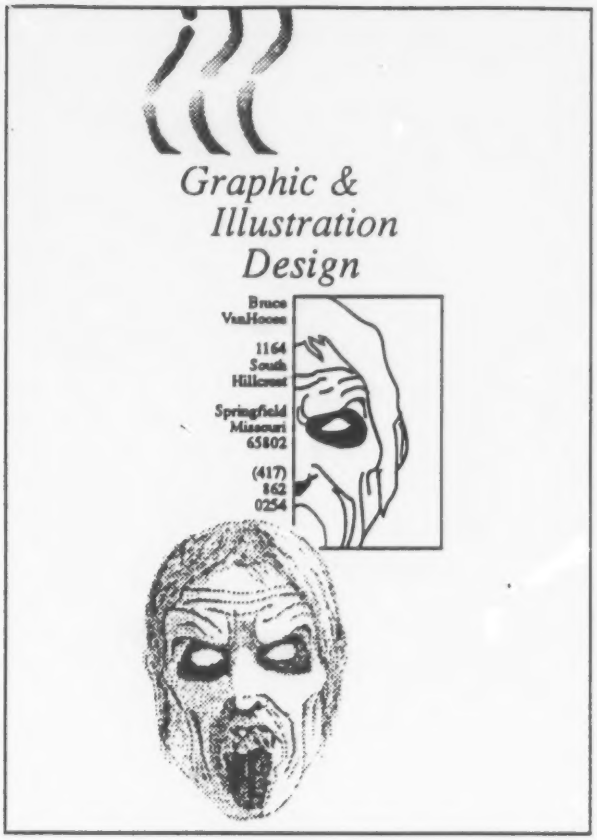
SKILLS: Macintosh use in PageMaker, Freehand, Illustrator 3., MS Word Pixel Paint, TypeStyler, Ofoto, Flatbed Scanner,
Black & White Photography, Stat camera, Matting, Plus Marker rendering, Paste-up & Lay-out, and other related skills.

REFRENCES: Russel Williams - (918) 250-0200
Git-n-Go, Personnel Director

Pete Peterson - (417) 895-6397
Senior Counselor
Vocational Rehabilitation

ACTIVITIES: Art Directors Club Of Tulsa
2 years.

Postcard Front



Postcard Back

JOB OBJECTIVE
To increase my knowledge and skills by getting involved in any aspect of the graphic arts trade.

EDUCATION
Central High School
Fall 1988 - Spring 1992
Two years of art classes.

GRAFF Career Center
Fall 1990 - Spring 1992
Learned about typography, illustration, photography, graphic arts techniques and processes, graphic reproduction design, fine art printing, and drawing.

AWARDS
Who's Who In American Students;
Principal's Honor Roll;
Seal of Excellence for Commercial Art;
Honored Student for Commercial Art;
Academic Letter, 1st and 2nd year pins

PERSONAL INFORMATION
BRUCE VANHOOSE
1164 S. Hillcrest
Springfield, MO 65802
(417) 862-0254
Birthdate August 19, 1974
Marital Status Single

RESUME CHECKLIST

Use this checklist while putting together a resume rough draft. Include the draft with this assignment sheet for instructor evaluation.

Have you:

____ 1. Emphasized assets, showing how your skills meet the employer's needs?

____ 2. Been truthful, clear and concise?

____ 3. Said what you wanted to say?

____ 4. Used action verbs like organized and supervised to create confidence in your ability to get things done and to solve problems?

____ 5. Outlined work history, education, references, etc., in 1-2 pages?

____ 6. Written the resume in a businesslike way?

____ 7. Proofread for typing, grammatical and spelling errors?

____ 8. Rewritten it several times?

____ 9. Chosen a high-quality paper to create a professional image?

Does it:

____ 10. Look professional?

____ 11. Convey abilities and assets?

____ 12. Introduce you and make the interviewer want to know more?

____ 13. Contain only relevant information? (Leave out personal extras such as height, weight, sex, health, hobbies, etc.)

MODULE: EMPLOYMENT PREPARATION

UNIT IV: RESUME AND COVER LETTER DEVELOPMENT

LESSON 2: JOB SEARCH CORRESPONDENCE

NOTE: A resume should **always** be accompanied by a letter of application (cover letter). This letter adds a sense of personality, expands upon selected resume data and directly requests a personal interview.

I. **Discuss business letter format. (HO 2.1)**

A. Parts: return address, date, inside address, salutation, message (introduction, body and conclusion), complimentary close, signature and typed name. Optional: typist's initials and enclosure notation

B. Modified block (shown in HO 2.1) and block styles most acceptable

C. Recent format change for addresses by U.S. Postal Service **(HO 2.2)**

1. Speeds machine processing and delivery of mail

2. Affects return address, inside address and envelope address

3. Uses standardized two-letter abbreviations for states

4. **Everything** capitalized in address

5. All punctuation eliminated

6. Other common designations abbreviated

Example:

Old	**New**
Allen Masters, M.D.	ALLEN MASTERS MD
902 E. 10th St.	902 E 10 ST
Tulsa, Okla. 74128	TULSA OK 74128

7. Last line of an address: city, state and ZIP code

NOTE: Attention lines should go first or second in the address.

D. Tips

1. The return address should include the ZIP code and standard two-letter state abbreviation.

2. The inside address should be exactly the same as on the envelope. Include the name and title of the top local person with the company.

3. A brief, simple complimentary close ("Sincerely" or "Yours truly") is preferred. It should be followed by a comma.

4. Type your name four spaces below the close. After proofreading closely, sign above the typewritten name.

II. **Identify information to include in a cover letter.**

NOTE: Choose wording carefully for an effective cover letter.

A. Opening

1. A strong opening paragraph cannot be overemphasized.

2. A good opening introduces the applicant, identifies the position being sought, and sets the crucial first impression.

3. An indirect approach diplomatically compliments the company or refers to the position to be filled. It focuses on the employer's needs, rather than the applicant's.

4. Besides capturing the employer's attention, a good opening leads smoothly into the letter's body.

B. Body

1. Here, the applicant's strongest points and suitability for the job are summarized. Merely repeating information on the resume is not enough.

2. Avoid emotional appeals and references to others whom you know to be applying for the same job.

3. Politely ask for an interview; indicate when and how the employer can reach you.

C. Closing

1. Enclose a self-addressed postcard which can be used as an interview appointment confirmation.

2. Close by thanking the employer for his/her time.

III. **Discuss cover letter appearance and language.**

A. Appearance

1. Typed individually on bond paper

2. Personalized in approach and content

3. One page in length; three or four concise, well-written paragraphs

4. Clean and attractive (no erasures, smudges, strikeovers or errors in typing, grammar or spelling)

NOTE: Have the letter proofread by more than one person.

B. Language

NOTE: Aim for the delicate balance between two extremes--reinforce positive qualities without bragging. Never criticize your present employment situation.

1. Carefully chosen words and phrases

2. Polite, tactful tone

3. Should present applicant as a person (Although it is acceptable to use "I" in the letter, do not start every sentence with it.)

4. Easily understood and somewhat formal language (Avoid flowery vocabulary, cliches, etc.)

5. Technical language used sparingly with care and absolute accuracy

C. Paragraph structure

1. Business letter paragraphs are usually 2-3 sentences in length. Each paragraph acts as a well-developed unit.

2. Avoid specific salary demands during early job search stages. A range for such expectations is acceptable, however.

3. When possible, counteract any anticipated negative response to previous employment and training in this letter.

BUSINESS LETTER FORMAT

Return address
Street address
City, state, ZIP code
Current date

4 spaces

Inside address
Name, title
Company name
Street address
City, state, ZIP code

ALL CAPITAL LETTERS, PUNCTUATION ELIMINATED, ABBREVIATIONS USED

Salutation
Dear (person's name):

Message consisting of introduction, body and conclusion (single spaced with double spacing between paragraphs)

Should consist of 3-4 short paragraphs.

Complimentary close
Sincerely,

4 spaces

Signature followed by typed name

Typist's initials (optional)

Enclosure (optional)

ADDRESS ABBREVIATIONS

NOTE: In addition to using all-capital letters and eliminating punctuation, the U.S. Post Office now recommends using the following abbreviations to speed computer processing of business letters.

Address abbreviations

Avenue	AVE	Meadows	MDWS	Shore	SH
East	E	North	N	South	S
Expressway	EXPY	Palms	PLMS	Square	SQ
Heights	HTS	Parkway	PKY	Station	STA
Hospital	HOSP	Plaza	PLZ	Terrace	TER
Institute	INST	Ridge	RDG	Turnpike	TPKE
Junction	JCT	River	RIV	Union	UN
Lake	LK	Road	RD	View	VW
Lakes	LKS	Rural Route	RR	Village	VLG
Lane	LN			West	W

Two-letter state abbreviations

Alabama	AL	Kentucky	KY	Ohio	OH
Alaska	AK	Louisiana	LA	Oklahoma	OK
Arizona	AZ	Maine	ME	Oregon	OR
Arkansas	AR	Maryland	MD	Pennsylvania	PA
California	CA	Massachusetts	MA	Puerto Rico	PR
Colorado	CO	Michigan	MI	Rhode Island	RI
Connecticut	CT	Minnesota	MN	South Carolina	SC
Delaware	DE	Mississippi	MS	South Dakota	SD
District of Columbia	DC	Missouri	MO	Tennessee	TN
Florida	FL	Montana	MT	Texas	TX
Georgia	GA	Nebraska	NE	Utah	UT
Guam	GU	Nevada	NV	Vermont	VT
Hawaii	HI	New Hampshire	NH	Virginia	VA
Idaho	ID	New Jersey	NJ	Virgin Islands	VI
Illinois	IL	New Mexico	NM	Washington	WA
Indiana	IN	New York	NY	West Virginia	WV
Iowa	IA	North Carolina	NC	Wisconsin	WI
Kansas	KS	North Dakota	ND	Wyoming	WY

SAMPLE APPLICATION LETTERS

1314 E 17
SEDALIA MO 65301
(Use current date)

MR GENE GRAY MANAGER
GEORGIA PLYMOUTH CO
615 S TRYON ST
KANSAS CITY MO 65321

Dear Mr. Gray:

In reading the Kansas City Star Classified Ad Section, I see that you have an opening for an auto mechanic. I am very interested in such a position.

I shall graduate (or complete my training) in the spring of this year and plan to move to Kansas City very soon thereafter.

I believe with my work experience through the (course name) and my personal interest in the field, I should qualify for such a position. I would definitely want to work with a company that offers as many benefits as you mention in your ad.

If it is convenient for you, I plan to be in Kansas City next Friday and would like to talk to you about this position or one similar. I am enclosing a personal data sheet for further inspection. In case you wish to call, my phone number is 816/827-1032.

Sincerely,

Harold Hanes

Enclosure

403 N MAIN
SEDALIA MO 65301
(Current date)

MR FRED DALE PERSONNEL MANAGER
GOOD MANUFACTURING CO
238 COTTON RD
SEDALIA MO 65301

Dear Mr. Dale:

Within the past few years I have become interested in the type of engine that your company has been manufacturing. For several years I have owned and worked with your engine and feel that it is a breakthrough in modern transportation. With this personal interest in your company and my personal experience during the past few years, I would like to apply for a position with you.

I completed my high school education in May 19___ and will complete my two-year technical degree from State Fair Community College in May of this year.

While in school I have been working for a dealer that distributes and services your engine. This experience has been invaluable to me in helping make a decision as to the kind of work I would like to do. I am enclosing a resume that will give more details.

I would like very much to discuss this opportunity with you further at your earliest convenience.

Sincerely yours,

William Riley

Enclosure

2114 S 74 ST
SEDALIA MO 65301
(Current date)

PERSONNEL MANAGER (Individual name preferable)
F W WOOLMART CO
2124 E 12 ST
KANSAS CITY MO 61114

Dear Sir:

Mr. Gary Nolańd, placement director at State Fair Community College, has informed me of an opening for a management trainee in your firm.

From the beginning of my program of instruction at State Fair Community College, I have tailored my studies to prepare myself for a career in retail sales. My part-time employment while attending school has by choice been in this field. I realize that I must learn every aspect of retail selling.

I will graduate in May 19___ with an Associate of Science degree in business mid-management. Principal courses I have taken are cutlined in the enclosed resume. A complete listing of courses is contained in the college brochure. I can send you a copy if you would like one.

While attending high school and college I worked part-time in three different retail establishments. The experience I gained in these jobs has supplemented my school training and given me a practical background that should give me an edge over many in a management training program. The enclosed resume gives additional information and indicates availability of references.

May I have an interview at your convenience? Please telephone me at 816/826-4337 or reach me by mail at the above address. Let me prove that I'm the employee you are looking for.

Sincerely,

George B. Jones

GJ/vr

Enclosure

Credit: Noland, Gary L. "Help Yourself to Successful Employment" (Employment Seminar 15.090). Sedalia, MO: State Fair Community College, 1980.

CHECKLIST FOR LETTER OF APPLICATION

Use this checklist while putting together a letter of application. Include the letter with this assignment sheet for instructor evaluation.

___ 1. Include all necessary factual material.

___ 2. Specify the position for which you are applying.

___ 3. State a reason for interest in that particular position in that particular firm.

___ 4. Establish a point of contact by telling how you learned about the job opening.

___ 5. Indicate understanding of the requirements of that particular job.

___ 6. Show how well your training and previous experience will help you fill the job well.

___ 7. Draw conclusions about the information on your resume, elaborating on your most impressive qualifications.

___ 8. Request a personal interview.

___ 9. Type the letter flawlessly according to correct business letter format.

___ 10. Proofread carefully for grammatical and typographical errors. Ask someone else to proofread it, as well.

MODULE: EMPLOYMENT PREPARATION

UNIT IV: RESUME AND COVER LETTER DEVELOPMENT

UNIT TEST

Identify true statements with an "a" and false ones with a "b".

___ 1. A well-written resume summarizes an applicant's qualifications and experience and is targeted to a specific occupational interest.

___ 2. On a resume, listing the high school attended is necessary only if more advanced training is incomplete.

___ 3. References, their addresses and phone numbers should be listed on a resume.

___ 4. A resume creates the first impression of a company, introducing the employer to the applicant.

___ 5. Photocopies are NOT acceptable resume duplicates.

___ 6. In a cover letter, technical language should be used sparingly with care and absolute accuracy.

___ 7. It is acceptable to criticize present employment situations in a cover letter.

___ 8. Start as many sentences as possible with "I" in a cover letter.

Select the option which answers the question or completes the statement.

___ 9. Which piece of information is unnecessary in a resume?

a. Phone number
b. Age
c. Photograph
d. Address

___ 10. When designing a resume, which is the least important?

a. Simple, attractive and readable design
b. Emphasized headings
c. Paper choice
d. Typesetting vs. typewriting

___ 11. When deciding whether to type or typeset a resume, which is NOT an important consideration?

a. Type style that reflects the applicant
b. A single type style in one or two sizes
c. Using an elite typewriter whenever possible
d. Using generous margins
e. Type of position being applied for

___ 12. Which is an optional part of a business letter?

a. Return address
b. Inside address
c. Typed name
d. Typist's initials

___ 13. Which shows the preferred addressing style?

a. Allen Masters, M.D.
902 E. 10th St.
Tulsa, Okla. 74128

c. ALLEN MASTERS MD
902 E 10 ST
TULSA OK 74128

b. Allen Masters MD
902 E 10th St
Tulsa OK 74128

d. ALLEN MASTERS, M.D.
902 E 10TH ST.
TULSA, OK 74128

___ 14. The inside address should be typed on which line below the date?

a. Second
b. Third
c. Fourth
d. Fifth

___ 15. How should a letter of application be addressed?

a. To the top local person with the company
b. To the top person at the head office
c. To "The Art Director"
d. ATTN: Personnel Department

___ 16. Which is a goal of a cover letter's introduction?

a. Ask for an interview
b. Identify the position being sought
c. Summarize applicant's strong points
d. Thank the employer for his/her time
e. None of the above

___ 17. Which is a goal of the body of the cover letter?

a. Set the first impression
b. Refer to the position to be filled
c. Summarize applicant's strong points
d. Thanking the employer for his/her time
e. None of the above

___ 18. How should a cover letter be typed?

a. Individually on bond paper
b. Personalized in approach and content
c. On one page
d. Cleanly and attractively
e. All of the above

ANSWERS TO UNIT TEST

1.	a	(O4)
2.	a	(O4)
3.	b	(O4)
4.	b	(O4)
5.	b	(O4)
6.	a	(L1)
7.	b	(L1)
8.	b	(L1)
9.	c	(O4)
10.	d	(O4)
11.	c	(O4)
12.	d	
13.	c	
14.	c	
15.	a	
16.	b	
17.	c	
18.	e	

MODULE: EMPLOYMENT PREPARATION

UNIT V: THE JOB INTERVIEW

UNIT OBJECTIVE

Upon completion of this unit, the student will successfully arrange for a job interview, groom and conduct oneself with poise and self-assurance, fill out an employment application with neatness and accuracy, go to an interview and follow it with an appropriate letter or phone call. This knowledge will be evidenced by completion of the assignment sheets and unit test to specified scores.

SPECIFIC OBJECTIVES

After completion of the lesson in this unit, the student will be able to:

1.1 Define employment application terms.

1.2 Discuss methods used to arrange for an interview.

1.3 Prepare for an interview.

1.4 Describe appropriate actions during an interview.

1.5 Describe additional job search correspondence. (competency O3)

MODULE: EMPLOYMENT PREPARATION

UNIT V: THE JOB INTERVIEW

CONTENTS OF THIS UNIT

A. Objective sheet

B. References

C. Notes to the instructor

D. Lesson plan

1. Lesson 1: THE JOB INTERVIEW

   a. Information outline

   b. Transparency master

      TM 1.1: Setting up interviews

   c. Assignment sheets

      AS 1.1: Application for employment
      AS 1.2: Job interview

E. Unit test

F. Answers to unit test

REFERENCES

A. Curriculum guides

1. Farajollahi, Karim, et. al. Graphic Arts Book I. Stillwater, OK: Mid-America Vocational Curriculum Consortium, 1981.

2. Graphic Arts curriculum manual. New Mexico State Department of Education: Vocational Technical Division, 1975.

B. Other

1. Noland, Gary L. Help Yourself to Successful Employment. Jefferson City: Division of Career and Adult Education, Department of Elementary and Secondary Education, 1980.

2. Martel, Myles. Mastering the Art of Q&A. Homewood, IL: Dow Jones-Irwin, Feb. 1989.

NOTES TO THE INSTRUCTOR

A. Suggested approaches to teaching this unit

1. Greet students at the door to assess and practice good handshakes.

2. Give the unit test **before** AS 1.1 or 1.2 are completed.

B. Suggested student activities

1. Pair students with good handshakes to students with poor ones. Encourage them to practice.

2. For AS 1.2, the instructor should decide if students will interview each other or ask outside professionals to interview them.

3. After the interviews, allow time for students to share their experiences with classmates.

MODULE: EMPLOYMENT PREPARATION

UNIT V: THE JOB INTERVIEW

LESSON 1: THE JOB INTERVIEW

I. **Define employment application terms.**

A. Alien--person who is not a citizen of the country

B. Benefits--extras like vacation pay, holidays, insurance, hospitalization, etc.

C. Bond--money an insurance company will pay to the employer if the employee loses or steals money or destroys equipment

D. Business reference--applicant's past employer who can give the potential employer information

E. Chauffeur's license--special driver's permit for truck drivers and those who drive vehicles for others

F. Chronological--arrangement of events in the order in which they happened

G. Confidential--information that is private and will not be given without authorization

H. Correspondence school--one that offers instruction by mail

I Credentials--papers, certificates or diplomas which show the applicant's achievements

J. Deductions--cash subtracted from a worker's salary

K. Dependents--people supported by a worker's salary

L. Disability--physical problem which can prevent a worker from doing certain kinds of work

M. Employment agency--place that will help an applicant find a job

N. Equal opportunity employer--under federal and state laws, a company which prohibits employment discrimination based on race, color, religion, sex, national origin, physical handicap or age (with respect to individuals between 40 and 65 years old). Whenever a job opening occurs within the company and is advertised, anyone meeting the qualifications has an equal opportunity of applying for and getting the position.

O. Federal income tax--money taken from the paycheck and paid to the federal government

P. Felony--serious crime which can carry a prison sentence of more than one year

Q. Guardian--person who is legally responsible for a minor

R. Handicap--something wrong or that does not work well

S. Maiden name--woman's name before marriage (surname or last name)

T. Marital status--whether single, married, divorced, widowed or separated

U. Minor--under legal age; too young to enter into legal contracts or to live as an adult without parental consent

V. Overtime--time worked above 40 hours per week

W. Periodic review--evaluation of an employee's work at certain specified time periods

X. Personal reference--person who is more than 21 years of age, has known the applicant more than two years, and who can give information to a prospective employer

Y. Personnel--all the workers in a company

Z. Personnel office--part of a company which coordinates employee hiring and helps workers with problems on the job

AA. Physical defect--permanent physical disability

AB. Probation period--trial time during which an employee finds out if he/she will succeed at a new job; usually three to six months

AC. Qualifications--skills needed for a certain job

AD. Raise--increase in a worker's pay

AE. Recommendations--letters or phone calls made by people to a prospective employer about the potential worker

AF. Salary open--when the amount of pay for the job is decided after reviewing an applicant's experience, skill and personal interview

AG. Scholastic--describes school work (grades, homework and test scores)

AH. Sex--whether male or female

AI. Shift--regular period of work during a 24-hour period; usually eight hours long

AJ. Spouse--person to whom someone is married

AK. Terminate--to end something; to leave a job

AL. Transcript--written, official record of all school grades

AM. Unemployment compensation--money received from the government if an employee is unemployed because of firing or layoff

AN. Union--group of organized workers

AO. Veteran--person who has been in the armed forces

AP. Wages--money received in payment for work; usually paid by the hour or month

AQ. Worker's compensation--money a person receives if injured on the job

II. **Discuss methods used to arrange for an interview. (TM 1.1)**

A. By letter (preferred)

1. Addressed to a specific person, a resume and cover letter should always be professional looking--**never** handwritten.

2. Requesting an interview in writing gives the applicant more time to compose thoughts and choose the best wording.

3. Include a return address and phone number.

B. By phone

1. Because a phone request must be more brief, the applicant will not have a chance to cover as much material as in a letter.

2. A phone call can interrupt a potential employer at an inconvenient time, which can hurt the applicant's first impression.

3. If there are no job openings, ask the art director about the possibility of reviewing your portfolio.

C. Timing

1. The interviewer should set the time.

2. Be on time (or a few minutes early) for the interview. If something unavoidable causes a conflict, call the interviewer as soon as possible and ask to reschedule.

3. If the appointment is made weeks in advance, it may be helpful to call a day or two before to make sure the interviewer's schedule is still free.

III. **Prepare for an interview.**

A. Research the company through resources such as Art Directors Annual or the books or magazines produced by the company.

1. Style and quality of products

2. Current staff and their achievements

3. Correct spelling and pronunciation of names

B. Dress neatly; be well groomed.

1. Clothing should be conservative in style and neatly pressed. For men, this means dress slacks with a shirt, tie and jacket or sweater. For women, a dress or blouse-and-skirt combination of appropriate length is usually preferred.

2. Clothing should fit well (not too loose or too tight).

3. Check that the clothing is not missing any buttons, is not torn and does not clash.

4. Be sure pockets are not bulging. Have a clean handkerchief or tissue handy.

5. Wear polished shoes in good condition. Men's socks should be dark and in good condition. Women's stockings should be free of runs or wrinkles.

6. Wear plain jewelry; take a pen or pencil along.

7. The hair should be clean, combed and neat. Men should be clean shaven, and women's makeup should not be overdone.

8. Remember that what's outside will **not** disguise what's underneath. Bathe or shower daily; wear clean underclothing; use deodorant.

IV. **Describe appropriate actions during an interview.**

A. Non-verbal communication

1. Pay attention to body language. Maintain direct eye contact; looking down or away indicates timidness, insecurity, dislike, difficulty with a question or the need for private thinking time.

2. Smiling can show confidence, embarrassment or pleasure.

3. Scratching the head can mean discomfort, the need for thinking time or a simple itch.

4. Walking toward a person shows confidence or a desire to create a more personal feeling.

5. Practice good posture. Keep hands away from the mouth, especially when speaking.

6. A firm, dry handshake communicates a much stronger impression than a limp or sweaty one.

B. Do's

1. Be on your best behavior as soon as you enter the building; others might be asked to give their opinion of you, as well.

2. Smile; pronounce names distinctly. Speak firmly with an appropriate volume.

3. Keep answers to the point; avoid slang.

4. When invited, hang up coat and/or be seated.

5. Project a positive, hard-working attitude; snow interest in the job and the company.

6. Ask the employer if he/she wishes to keep the portfolio for a short time for more review.

7. If no jobs are available, ask about others that might be hiring.

C. Don'ts

1. Ask permission if you must smoke.

2. Do not chew gum.

3. Fidgeting with jewelry, glasses or change is distracting and reveals nervousness.

4. Don't be defensive of your work. It is acceptable to correct a mistaken idea, but take any criticism as constructive criticism.

5. Don't take excess baggage or luggage to an interview.

6. Don't discuss salary too soon or assume that it is not negotiable.

7. Unless applicable to the job, don't discuss personal problems.

D. Appropriate applicant questions

1. Is the job permanent or of a seasonal, temporary nature?

2. What are the job duties?

3. Will I work with other people or alone?

4. What is company policy regarding promotion from within?

5. Is there a training program for employees?

6. What are the working hours?

7. Does the company have a pension or retirement system? Are there hospitalization or insurance plans?

8. Is there a set salary schedule for various job classifications?

9. Are raises based on merit, promotional exams or length of service?

10. When will I know whether I am hired?

V. **Describe additional job search correspondence.**

A. Follow-up letters or phone calls soon after an interview thank the employer and confirm (or inquire about) future action. Each letter should use facts and figures pertaining to the specific job and company; make the letter short and sincere. Include your name, address and phone number.

1. Interview appreciation

2. Accepting a job offer

3. Rejecting a job offer

4. Resigning from a job

B. The application form provides the employer with a great deal of information.

1. Fill out the form completely and neatly. If a blank does not apply, draw a line through it.

2. Include all important details.

3. Follow directions carefully.

SETTING UP INTERVIEWS

Contact type	Advantages	Disadvantages	When to use
COLD CALLS Visiting a company to inquire about job openings and complete an application. Always dress and behave as if you were going to receive an interview; many times you do!	*Direct contact with company employee *Can leave something behind (resume or application) *Time-effective	*If the office is busy, there will be no interview. *Some firms prefer appointments only.	Any time you wish to make contact with a company
TELEPHONE INQUIRY To find out about a position listed in the want ads or about available company positions. Conversation should be natural, but brief and to-the-point.	*Saves time *Requested by some ads *Opportunity to create a positive impression early	*Easier for employers to say "no" *No opportunity to leave information	*When inquiring about hiring status *With ads requesting an appointment
IN WRITING Sending a cover letter and resume	*More time to create the right impression *Can include more detail *Employer has more time to review	*Takes more time for the applicant *May get lost or delayed	Appropriate anytime, unless the ad specifies otherwise

JOB APPLICATION FORM

PLEASE TYPE OR PRINT IN INK.

Position Applied For: _____
Title Department

Where did you find out about the above position? _____

Dr. Mr. Mrs.

_____
Name (Last) (First) (Middle) Social Security No.

_____
Address (Street) (City) (State) (ZIP)

_____ _____ May we contact you at work? Yes ___ No ___
Home Telephone No. Work Telephone No.

Have you been employed under other names? Yes ___ No ___ If yes, list name(s) _____

Have you ever been employed by this company? Yes ___ No ___ If yes, list department and dates _____

Have you ever been convicted of any felony? Yes ___ No ___ If yes, explain _____

When would you be available to start work? _____ Minimum salary expectation _____

For part-time employment, indicate hours available to work _____

Circle highest grade completed. 1 2 3 4 5 6 7 8 9 10 11 12 Other 1 2 College 1 2 3 4 5 6 +

Do you have a high school diploma or equivalent? Yes ___ No ___

List all education beginning with high school and indicate a diploma or degree, **if completed.**

Name and Location	From	To	Course of Study	Degree/Diploma
High School	Yr	Yr		
Technical/Vocational/Associate		Yr	Yr	
College		Yr	Yr	
Other	Yr	Yr		

List all valid professional licenses/registrations you hold. Include the certification number and expiration date.

_____

_____

Indicate other employment skills, special training (i.e., computer hardware/software, etc.) or related courses.

_____

_____

(Continue on the reverse side.)

BEST COPY AVAILABLE

Present or Most Recent Employment

Firm Name _____ Employment Dates _____ Month Year to _____ Month Year _____ Salary Beginning _____ Ending

Address (Street, City, State, ZIP) _____ May we contact for references? Yes ___ No ___

Title _____ Supervisor _____ Telephone No. _____

Full-Time ___ Part-Time ___ No. of hours per week ___ Reason for leaving _____

Describe Duties _____

PLEASE COMPLETE THIS SECTION EVEN IF YOU ARE ATTACHING A RESUME.
List other employment relevant to the position you are applying for, including military and volunteer service. NOTE: all supporting documents (i.e., resume, transcript, employment supplement) you wish sent to the hiring department must be attached to this application. **FAILURE TO COMPLETE THIS SECTION MAY ELIMINATE YOU FROM FURTHER CONSIDERATION.**

Firm Name _____ Employment Dates _____ Month Year to _____ Month Year _____ Salary Beginning _____ Ending

Address (Street, City, State, ZIP) _____

Title _____ Supervisor _____ Telephone No. _____

Full-Time ___ Part-Time ___ No. of hours per week ___ Reason for leaving _____

Describe Duties _____

Firm Name _____ Employment Dates _____ Month Year to _____ Month Year _____ Salary Beginning _____ Ending

Address (Street, City, State, ZIP) _____

Title _____ Supervisor _____ Telephone No. _____

Full-Time ___ Part-Time ___ No. of hours per week ___ Reason for leaving _____

Describe Duties _____

List any other employment or explain gaps in employment history. Include employer and dates of employment.

PLEASE READ CAREFULLY AND SIGN - I certify that the above statements are correct and complete, and if employed, understand that any false or omitted information in this application, or its supporting documents, will be sufficient grounds for immediate termination.

X _____ _____
Original Signature Date

JOB INTERVIEW

NOTE: To be filled out by interviewer

Applicant's name: _____ Interviewer's name: _____
Company name and address: _____
Position applied for: _____
Applicant's phone number: _____ Date of interview: _____

Preparing for the appointment

Wrote clearly or spoke distinctly and without stammering	Yes___ No___
Identified self and reason for contacting immediately	Yes___ No___
Asked for the best time for an appointment	Yes___ No___
Inquired about an application blank	Yes___ No___
Was courteous and friendly	Yes___ No___
Good grooming/first impression (If no, explain.)	Yes___ No___

During the interview

Questions asked by interviewer:

Questions asked by applicant:

Comments concerning portfolio quality and quantity:

Did applicant display any inappropriate actions? No___ Yes___ (explain)

Post-interview

Results of interview:

Thank you letter or call:

NOTE: This assignment sheet is the student's final evaluation for competency O3: Prepare for job interview.

MODULE: EMPLOYMENT PREPARATION

UNIT V: THE JOB INTERVIEW

UNIT TEST

INSTRUCTOR'S NOTE: Administer this test **before** the student completes AS 1.1 or 1.2.

Select the option which answers the question.

___ 1. Which term describes the written, official record of all school grades?

a. Correspondence school
b. Credentials
c. Scholastic
d. Transcript

___ 2. Which describes money a person receives if injured on the job?

a. Regular wages
b. Worker's compensation
c. Overtime pay
d. Unemployment compensation

___ 3. Which describes extras like vacation pay, holidays, insurance and hospitalization?

a. Bond
b. Deductions
c. Federal income tax
d. Benefits

___ 4. Which people coordinate employee hiring and help workers with problems on the job?

a. Business references
b. Personal references
c. Dependents
d. Personnel office

Match the following terms and definitions.

___ 5. Evaluation of an employee's work at specified time periods

___ 6. Arrangement of events in the order in which they happened

___ 7. Woman's name before marriage (surname or last name)

___ 8. Special driver's permit for truck drivers and those who drive vehicles for others

___ 9. When the amount of pay for the job is decided after reviewing an applicant's experience, skill and interview

___ 10. Trial time during which an employee finds out if he/she will succeed at a new job

___ 11. Letters or phone calls made by people to a prospective employer about the potential worker

___ 12. Group of organized workers

___ 13. Regular period of work during a 24-hour period; usually eight hours long

a. Chauffeur's license

b. Chronological

c. Confidential

d. Felony

e. Maiden

ab. Periodic review

ac. Probation period

ad. Recommendations

ae. Salary open

bc. Shift

bd. Terminate

be. Union

ANSWERS TO UNIT TEST (O3)

1. d
2. b
3. d
4. d
5. ab
6. b
7. e
8. a
9. ae
10. ac
11. ad
12. be
13. bc